



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

	PAGE.		PAGE.		PAGE.
AFRICA (CENTRAL),	254	CHINA,	256	ITALY,	272
ALGERIA,	255	CRETE,	270	SICILY,	293
ASIA MINOR,	256	EGYPT,	253	SPAIN,	321
CAMBODIA,	256	FRANCE,	309		

NOTES FROM THE ORIENTAL CONGRESS.

At the Ninth International Congress of Orientalists in London, Prof. Sayce in his address before the Assyrian and Babylonian section dwelt upon the importance of the information contained in the Tel el-Amarna tablet.

He referred also to the significance of Mr. Petrie's discoveries at Tel el-Hesi, and their connection with the Tel el-Amarna tablet. He pointed out that this tablet was found on the last day on which excavations were possible, and that it was undoubtedly but the first leaf from the Palestinian libraries which must, under future excavations, come into our possession. Those libraries would doubtless consist largely of letters, but he expressed a belief that there might be some important finds in the shape of dictionaries and perhaps geographical or historical works. He closed with the following remarks:

"The importance of this tablet lies more in what it implies than in what it actually contains. It is a proof that Mr. Bliss has found his way to the entrance of the archive chamber of the Amorite city of Lachish, and that before long the collection of tablets that were stored in it may be in our hands. The existence of these archive chambers in Canaan would explain strong Babylonian coloring, not only of the cosmogony and mythology of Phœnicia, but also of the earlier chapters of Genesis. It would be no longer necessary to suppose, as has been somewhat the fashion of late years, that the close similarity of the Biblical account of the deluge was due to Jewish intercourse with Babylonia in the age of the captivity. It would further explain the Palestinian character of the Elohist version of the story, which shows that it already had been at home in Canaan long before it was

embodied in the Old Testament. If Babylonian legends made their way to the archive chambers of the Egyptian kings, it was because they had first made their way to the archive chambers of Palestine. The fact that the Babylonian language and the complicated syllabary of Babylonia were the common medium of intercourse in the civilized East in the century before the Exodus shows that Babylonian influence in Western Asia had then been long and powerful."

Mr. Petrie presented among other papers one on the "Past Season's Work at Tel el-Amarna." The following is an analysis of his paper on "Causes and Effects of Egyptian Geography": He said that some fresh features noticed by the author, particularly beds of high-level gravels and the collapse of enormous caverns at low levels lead to the following outline of the causes of the geography: (1) A plateau of limestone, elevated from the sea to a small extent, over which the Nile flowed with far greater rapidity and volume than at present. (2) The still farther elevation of the land, more on the East, causing a long fault under the Nile bed. This was rapidly cut out by the river, forming a gorge hundreds of feet deep. (3) This became partly choked, and the lateral valleys were cut by a great rainfall. There is no sign of aridity in Egypt until part of the human period. (4) The land was submerged, an estuary was formed some hundreds of miles up the valley, and the present foothills were produced. (5) Man entered the valley while the water was about its highest. (6) The land was re-elevated, the western desert dried up, aridity set in owing to geographical position, the Nile was unable to transport all its mud, and the Nile deposits began. The effects of the geography are: the favorable conditions for a civilization in a tropical country with a cool wind prevalent; the advantage of a steady wind opposed to a river for sailing intercourse; and the facilities of a riverway close to every place of importance. The timidity of the people is due to unforeseen raids from the desert close at hand, and there are special facilities for architecture, by the excellent stone, river transport, inundation for conveyance to any part, and want of occupation for the people during a quarter of the year. The position and nature of Egypt are peculiarly favorable for the measurement of a geodetic arc of the meridian, and it is to be hoped that the government might carry out such work."

The following resolution offered by Dr. Ward and seconded by Mr. Boscawen, will commend itself to all antiquarian scholars:

"(1) That this meeting deplores the destruction of ancient monuments which takes place in the provinces of the Turkish Empire, and

expresses the hope that the Turkish Government will find means for checking it.

"(2) That it is desirable that the learned societies and scholars of Europe and America combine to solicit the assistance of their respective governments to use their influence with the Sublime Porte to allow proper researches to be made by experienced explorers, either on their own account or on that of foreign museums, leaving the distribution of what would be discovered for future arrangement."

These resolutions were duly carried.—*Biblia*, October, 1892.

AFRICA.

EGYPT.

ASSOUAN.—Sig. E. Schiaparelli has published a memoir on the tomb opened in February for the Princess of Sweden (*R. Acad. Lincei*, S. iv, t. x). It belongs to the VI dynasty. It consists of a hall of medium dimensions, supported by four square piers cut out of the rock. The sepulchral chambers are reached by two inclined passages opened in the end wall. Two stiles in the form of a door decorate the same wall, some compositions in low relief are scattered over the piers, three long inscriptions and two standing figures of the deceased frame the entrance door on the outside. The deceased belonged to the princely family that ruled Assouan in the VI dynasty, whose names have been made known by the neighboring tomb. He was Hirkhouf, son of Ari, a great traveler over the whole African continent. He was born toward the beginning of the VI dynasty, and began his caravan journeys under Mihtimsaouf I, son of Pepi I, and continued them under Pepi II. His father had done likewise before him. His expeditions were on a grand scale, patronized by the kings and resulted in large and varied importations. The most interesting to Pepi II of all the importations was a dancer named Dinka of great fame, whom the king wished to bring to court, promising him great reward and honor. M. Marpin believes that the dance for which Dinka was famous was the dance of the god Bes, and the dancer was doubtless a dwarf of the same heavy savage type as the god.—*Rev. Critique*, 1892, No. 48.

ALEXANDRIA.—The museum of Greco-Roman antiquities was inaugurated on Oct. 17 by the Khedive. It comprises already eight halls full of interesting objects.—*Chron. des Arts*, 1892, No. 34.

GIZEH.—A two years' study at Gizeh has convinced Mr. Flinders Petrie that the Egyptian stone workers of 4,000 years ago had a surprising acquaintance with what have been considered modern tools.

Among the many tools used by the pyramid builders were both solid and tubular drills, and straight and circular saws. The drills, like those of to-day were set with jewels, (probably corundum as the diamond was very scarce), and even lathe tools had such cutting edges. So remarkable was the quality of the tubular drills, and the skill of the workmen, that the cutting marks in hard granite give no indication of wear of the tool, while the cut of a tenth of an inch was made in the hardest granite rock at each revolution, and a hole through both the hardest and softest material was bored perfectly smooth and uniform throughout. Of the material and method of making the tools nothing is known.—*Biblia*, Oct., 1892.

AN AMERICAN EXPEDITION.—The International Society, of which Jacob M. Clark, C. E., LL.D. and M. A., Consulting Engineer of the Reading R. R., is the President, (residing in Elizabeth, N. J.), is organizing an exploration party to be sent out to Egypt in the Spring. One section to confine its operations to the Great Pyramid, &c., and vicinity, and another section to confine its labors to Memphis and vicinity. The section on the Pyramid will probably close its labors without any very prolonged stay. Two civil engineers, now engaged on government works under the Bombay Presidency, India, have promised to meet the Pyramid party and stay two months assisting in the work. If a Memphis section is not organized, the Pyramid section will probably take up some of the preliminary work and make a well-planned reconnaissance and survey. The Memphis section will be entirely independent and under its own management, but will receive all the assistance that may be necessary in the work of triangulation and survey. The Pyramid party propose to make some triangulations and surveys in the Fayoum to determine the standards used in the construction of public highways, &c.—From note furnished by S. BESWICK, C. E.

CENTRAL AFRICA.

ZIMBABWE.—MR. BENT'S DISCOVERIES.—At a meeting of the Anthropological Society of London, Mr. Bent gave an account of his excavations at Zimbabwe, which have been already noticed in this JOURNAL (1891). The outer wall of a semi-circular temple, built on a hill overlooking the explored site, is decorated with a row of sculptured birds, standing on high stone pedestals. They all appear to belong to the same species, probably that of the vultures. Two of these birds, differing slightly from the rest, are upon circular bases. Mr. Bent believes that they are all derived from the bird of Astarte, or

that they represent the goddess herself. This is difficult to grant, for the bird of Astarte was the dove, and the vulture is a sacred bird only among the Parsees in India. In the center of the temple was an altar in whose stones were inserted stone objects relating to Phallic worship. Within the sacred enclosure are two round towers, the loftiest 34 ft. high. Before it is a platform, perhaps for sacrifices, and behind the towers a wall flanked with large monoliths. Among the fragments of pottery found are some showing an advanced state of the industry. Near the temple is a furnace for refining the gold, built with a very hard cement of pulverized granite, with a chimney of the same material. The quantity of quartz found shows that the ruins of Zimbabwe were those of the citadel of a people which worked the gold mines of South Africa. These ruins show no analogy to those of any known population of Africa: the works of art and religious monuments are entirely foreign. It cannot be determined with certainty to what race these gold-seekers belonged, or at what time they lived; but this much at least seems certain, that they were a powerful tribe that came from Arabia before the advent of Mohammed.—S. REINACH in *Chron. des Arts*, 1892, No. 16.

ALGERIA.

TIMGAD.—AN ALGERIAN POMPEII.—The report of M. Cagnat on the excavations at Thamugadi-Timgad, which was referred to in vol. VII, 4, p. 490, has been published and a summary of it given in the *Temps* (Cf. *Chron. des Arts*, 1892, No. 28). It was built in the 1 century A. D., as a pleasure city, like Pompeii, which it resembles. Thamugadi has preserved its paved streets with their ruts, as if made yesterday; a forum decorated with numerous and monumental sculptures, around which are a basilica, shops, public meeting halls, temples, a curia. There are also: a theatre, complete in its details; fountains; an admirable system of drainage; places for public convenience; houses; a covered market, with its granite tables still in place.

Toward the S. W. the city is dominated by a temple of colossal dimensions, surrounded by spacious porticoes and placed on a hill called the Capitol. It was reached by a monumental stairway preceded by a consecrated altar. This temple, dedicated to Jupiter, is now being cleared: the immense capitals of the columns, the decorated friezes, the balustrades have been uncovered, and fragments of a colossal statue have been found.

A broad paved way, in perfect preservation traversed the city from east to west: along its course were several triumphal arches,

one of which, with three openings, built by Trajan in 100 A. D., still remains intact, and is the most complete monument of the city. This *via triumphalis* was the road from Lambesa to Theveste (Tebessa) along which was the earliest Christian monastery known, built at the close of the IV century by the disciples of S. Augustine, and now in part raised from its ruins by the Direction of historic monuments under MM. Balla and Boeswillwald.

Also noteworthy are: the immense Byzantine fort erected in haste by the troops of Solonion, successor of Belisarius in Africa, out of the ruins of the southern part of the city; some Christian basilicas; and finally, a series of constructions which have yet to be cleared.

CHINA.

A TURKO-CHINESE COIN.—Attention has been called to an unpublished coin of the Turkish epoch of Karakoroum. The piece is of copper, of Chinese form, bearing two inscriptions: one in Runic characters peculiar to the reign of Yennesi, the other in Chinese characters. The coin was found in the museum of Minonssensk, Siberia, and is supposed to have been struck at the beginning of the VIII century by one of the last Turkish khans, a vassal of China. At this time the Turks still employed the Runic characters.—*Revue Numismatique*, 1892, p. 192.

CAMBODIA.

SAMBAU-SAMBHAPURA.—M. Leclère, a resident of Cambodia, has sent to the *Académie des Inscriptions* (Oct. 14) an account of researches and excavations which he has carried on in the village of Sambau, the ancient Sambhapura. He has found statues, entire and fragmentary, ruins of ancient religious buildings and several inscriptions. The latter have been sent to M. Aymonier for decipherment. The city was anciently of great importance.—*Revue Critique*, 1892, No. 43.

ASIA MINOR.

HISSARLIK.—The Schliemann excavations at Hissarlik, his supposed Troy, were to have been resumed in the first week of this month, under the auspices of Mrs. Schliemann and the German Government. Dr. Dörpfeld, Director of the German School at Athens, has taken charge, assisted by Messrs. Koldewey and Brückner. The cholera scare has, however, led to the postponement of operations until next spring.—*Athenæum*, Sept. 17.

EUROPE.

GREECE.

DATES OF GREEK TEMPLES DERIVED FROM THEIR ORIENTATION.—

The dates of some of the earlier temple foundations in Greece are being investigated by Mr. Penrose by an extraordinary method. A key to the date of foundation is found in the connection discovered between the orientation of temples and the heliacal rising of stars, on one of the two days of the year when the sunrise would illuminate the axis of the temple.

Owing to the precession of the equinoxes the position of a star would be considerably altered in the course of years, either in its declination or right ascension, or both, so as no longer to fulfil its function with regard to the ceremonies of the temple, for it is believed that, as in Egypt, the temples of Greece were so constructed as to receive not only the rays of the rising sun along their axes on particular days of the year, but at a date not inconsistent with archæological evidence, there was some bright star or group of stars which either rose or set very nearly in line with the axis of the temple a little before the sunrise, giving warning to the priests in time to make preparation for the function. In Egypt there are examples where doorways of temples have been altered so as to follow a star, and when this became impracticable a new temple had been built with an alteration of axis.

In Greece there are a few such examples. At Athens there are the foundations of two temples near one another, both of them dedicated to Athena, and both adapted at different dates to make use of the heliacal rising of the Pleiades.

At Rhamnous there are two temples of different dates placed alongside of one another, both evidently of the same cult. The small star group, δ , Crori would serve heliacally both temples at an interval suitable to the difference in architectural styles. This case is spoken of with reserve for want of sufficient data.

The temple of Zeus Panhellenios at Ægina furnishes an example of an altered doorway placed awkwardly in a position favorable to the observation of the stars.

Attention is called to the importance of noting any connection between the feast days given by the orientation of the temples, and the days of the year fixed by chronologists for those feasts. The date of the Eleusinia has been fixed as on Sept. 16. The orientation of the temple of Ceres was determined by Sirius, but not heliacally; it was at midnight on Sept. 14, at the time pointed out by the orientation. A similar connection is pointed out in case of the Panathenaia, the

feast Olympia, the feast to Athena and other feasts. As there were two days in the year on which the temples would receive the rising sunbeams along their axes, and as in later times the temple's star had shifted, it was easy for the priests to change the feast day or appoint a new festival.

"In Greece, as in Egypt, the same star generally belongs to the same cult. A Arietis, the brightest star of the first sign of the Zodiac, and therefore particularly appropriate to Jupiter, agrees with the orientation of the two great temples, viz.: at Athens and at Olympia." A Virginis bears the same relation to the temples of Juno.

APPROXIMATE DATES DERIVED FROM THE ORIENTATION OF SOME OF THE
GREEK TEMPLES.

No.	Star	Name of Temple	Place	Month and Day	Year of foundation B. C.	Star rising or setting
1	Pleiades ♄ Tauri	Archaic of Athena.	Athens	Apr. 20	1495	R.
2		Hecatompedon temple of Athena	Athens	Apr. 25	1120	R.
3		Temple of Athena at Sunion	Sunion	Oct. 20	1125	S.
4	Sirius	Temple of Ceres, Eleusis, for midnight mysteries	Eleusis	Sept. 14	1300	R.
	Formalhaut ♈ Piscis Australia	The same for Sunion.	Eleusis	Nov. 18	1350	S.
5	Spica ♌ Virginis	The Heraion, Olympia.	Olympia	Sept. 15	1300	R.
6		The Heraion, Argos.	Argos	Feb ?	About same time	R.
7		The Heraion, Girgenti.	Sicily	Sept. 15	1180	R.
8	♈ Arietis	Zeus Olympios, Athens.	Athens	Apr. 1	1135	R.
		Temple attributed to Deukalion ;		Apr.		
9		Zeus Olympios.	Olympia	Apr. 3	760	R.
10	Antartēs	Temple at Corinth.	Corinth	May 1	700	S.
11	♏ Scorpii	Zeus Panhellenios.	Ægina	May 6	670	S.
12		Nemea temple of Zeus.	Nemea	Similar	to last two	S.
13		Oldest temple at the Hieron.	Epidauros	July 27	1270	S.
14	Aquarius ♒ Aquarii	Older Erechtheion, Athens	Athens	Aug. 9	920	S.
15		Artemis Brauronia, Athens.	Athens	Feb. 21	750	R.
16	♏ Corvi ?	Temple of Themis, Rhamnous.	Rhamnous	Sept.	About 1150	R.
17		Temple of Nemesis, Rhamnous.	Rhamnous	Sept.	780	R.

The dates of the above list should be considered in many cases provisional and liable to amendment when more exact particulars are at

hand. The requisite data are, however, already quite complete, relating to the temples at Athens, Ægina and Sunion.

The table, as does all the research, tends to throw back the date of the first Greek temples to a period earlier than has been previously assigned, but the Olympiads began with 776 B. C., and the table assigns the date 760 to the great temple of Zeus. The year 650 B. C. has been previously assigned to the temple at Corinth, while the tables give it at 700 B. C., but this date is not certain.—*Proceedings of Society of Antiquaries*, XIV, 59.

RECENT STUDIES IN GREEK MYTHOLOGY.—Frederick Back has issued a report giving a summary of all that has been published in regard to the gods and goddesses of Greece between 1886 and 1890. It is published by Calvary. Each divinity is treated separately; all kinds of books, articles and usages are included.

INSCRIPTION CONCERNING OMENS.—In the *Ἐφημερίς Ἀρχαιολογική*, 1892, 1, A. N. Skias discusses the inscription C I. g. 2953 (=I. g. A. 499) relating to the omens of the flight of birds. The omen was propitious if the bird came from the right and flew straight toward the left until it went out of sight, or if it came from the left and then, turning to its own left, passed out of sight; it was unpropitious if the bird flew straight across from the left to the right until it disappeared, or if, coming from the right, it turned toward its own right.

AKTION.—THE TEMPLE OF APOLLON.—The exact site of the famous temple of Apollon, hitherto unknown, has probably been determined by M. Champoiseau in some excavations carried on by him at Cape Aktion. These excavations have brought to light important remains of several temples belonging to successive periods, evidently the temples dedicated to Apollon: also a number of inscriptions and works of art, especially the two torsi of archaic statues of Apollon now on exhibition in the Louvre. The most recent of the constructions discovered is of Roman *opus reticulatum*, and appears to have been erected by Augustus in honor of Apollon after his victory at Aktion over Antony in 31 B. C.—*Chron. des Arts*, 1892, No. 19.

AKRAÏPHIA-PERDIKOVRYSI.—M. Holleaux has reported to the *Acad. des Inscriptions* the result of his recent excavations in the temple of Apollon Ptoïos during the autumn of 1891. The series of votive and decorative bronzes and of pottery formed an instructive series dating from the close of the VIII to the middle of the VI century B. C. Two bronze statuettes were found, and two inscriptions on bronze, one of which gives the name of an artist, Onasenios of Thebes.—*Chron. des Arts*, 1892, No. 14.

One of the most important discoveries is that of a socle and base of an offering set up in the sanctuary. It bears a votive inscription. A probable restoration shows that the donor was Hipparchos, son of Peisistratos, whose name had heretofore never been met in inscriptions. The offering was probably a female statue, the head of which has been found. This head bears a striking analogy to the female figures of the VI century found on the Athenian Akropolis.—*Chron. des Arts*, 1892, No. 19.

There has been found a series of decorative bronzes, which, compared with the pottery which they surround, form an instructive chronological set. At a depth of five metres, in a bed of pottery with geometrical decoration, were found some little votive animals, reproducing the primitive styles of those seen in the pottery. In the intermediate beds, mingled with broken pottery of Corinthian style, lay some very thin strips of bronze, worked in repoussé, which appeared to have been the decoration of furniture. One may see here the whole history of primitive decoration in Greece. The Oriental influence manifests itself slowly, by the introduction of Assyrian rosettes, which are mingled with the primitive animals. Then come the braid and interlaced patterns and the palm leaves. Following these are fantastic animals of oriental type, but decidedly Greek in style. Finally the human form makes its appearance; almost immediately it enters upon the legendary composition of the Greek period (Zeus and Typhon, Herakles, etc.). As bronzes were found like those at Dodona, at the Akropolis of Athens, and particularly at Olympia, where some fragments were found of Argivo-Corinthian inscriptions, M. Holleaux supposes that all these bronzes in repoussé came from the same Peloponnesian workshop.—*Ann. des Monum.*, 1892, pp. 115, 116.

AMYKLAI.—In the *Ἐφημερίς Ἀρχαιολογική* 1892, 1, Chr. Tsountas publishes with four plates and six cuts the results of excavations on the hill of Hagia Kyriake at Amyklai. The top of the hill was occupied by a peribolos, which has been laid bare. Foundations of a semicircular structure, probably the throne of Apollo, were discovered. Remains of animals, ashes, &c., show that sacrifices were performed before this structure. That the site is that of the Amyklaion is proved by inscriptions upon fragments of pottery. A Byzantine cemetery occupied part of the hill. More ancient graves were also found in the neighborhood. Numerous small objects were found, chiefly pottery and bronzes. The pottery is of various dates and styles. The most interesting specimens are two vases of early geometrical style, some fragments of animals in Mycenaean style, and some human heads, apparently of local manufacture. The most interesting bronzes are

(1) a figure of a nude female similar to that published by Perrot et Chipiez, *Hist. de l'Art*, III, fig. 629, and, like that, used as a mirror handle, and (2) a statuette of a nude male with a curious, wide-spreading crown upon his head. The right hand is gone, as is also the object once held in the left hand. Tsountas suggests that Apollo striking the lyre is represented. In the same article Tsountas publishes nine inscriptions from the neighborhood of Sparta. These are mostly dedicatory inscriptions on the bases of portrait statues. One belongs to Pompeia Polla, another to her son Tiberius Claudius Pratolaos, priest of many deities. Two inscriptions are metrical.

ARCADIA.—TEMPLES.—The Greek Archæological Society excavating in Arcadia has discovered the remains of two temples, and near the village of Voutsas, of another building resembling the former in shape and size, but apparently not of a sacred character, as there is no trace of columns and the entrance is on one side. The first temple, near the village of Vachlia, is a rectangular construction of the Hellenic period, 9×6 metres. It is built of local limestone, and the base of the image seems to have been made to support a seated figure, probably an enthroned Zeus. The second temple, found near the village of Divritza, is like the first save that the length is nearly double. The walls disinterred stand eighty centimetres high. Besides the base for the image of the deity were found a terracotta head of Athena and disc bearing the *gorgoneion*, bronze arrowheads, and many small terracottas representing young women of the type of Kore. The temple, which may have been dedicated to Athena or Persephone, seems to have been used for worship down to a late Hellenic period.—*Athenæum*, Feb. 6.

ARGOS.—THE HERAION.—The excavations by the American School at the Heraion have not yet been taken up again, but may be continued late in the Spring.

Dr. Waldstein has issued the first *fasciculus* of a preliminary publication of the finds made last season, illustrated with eight photographic plates, two of which are devoted to the Polykleitan head of Hera. The archaic terracottas are also illustrated.

A study on the finds will be found in the present number of the *Journal of Archæology*.

ATHENS.—ENNEAKROUNOS.—Dr. DÖRPFELD, owing to his journey in the Peloponnesos, has had to interrupt his excavations at the fountain Enneakrounos, which will be resumed during the summer. At their termination a topographic plan of the whole locality will be published.—*Athenæum*, June 18.

At the reservoir Dr. Dörpfeld found a stone which he regarded as of the Peisistratidean period, having one scoop and half of another into which an early vase found near by fitted exactly sideways. Between these scoops were small holes in the stone into which the pointed bottom of the vase fitted, showing that it was rested in them after being filled.

Dr Dörpfeld, in continuing his excavations between the Areiopagos and the Pnyx, has come across three terminal stelæ *in situ*, one of which is inscribed in archaic letters, and belongs at least to the beginning of the v century B. c., and the other two in letters of the end of the v century B. c., with the inscription Ὅρος Λέρχης. Near these stelæ was found a small building in the form of a Π, and in front of the opening an altar. All around this building were to be seen water conduits running in different directions. These constructions evidently belong to the age before the Persian wars. It would seem that this building was a small temple or shrine, such as one would expect to find in the neighborhood of a fountain so famous as the Enneakrounos. This building, however, seems at some later time to have been supplanted by another construction, which served as a *lesche* or club for the Athenian population, as is proved by the inscribed terminal stelæ. One of the water channels empties itself into one of the three basins, the discovery of which was mentioned lately in these columns. Amongst the fragments of pottery found on the spot, one bears the name of the artist Mōs.—*Athenæum*, March 26.

A MORTGAGED HOUSE AND AN ASKLEPIEION.—Next to the Lesche on the outside of a private house, on the side facing the street, were several inscriptions referring to several mortgages of this house during the v and iv centuries B. c.

Across the way were found the remains of a small Asklepieion in which were several pieces of sculpture, an altar, &c. These fragments of sculpture appear to be contemporary with those of the large Asklepieion.

STREET TO THE AKROPOLIS.—The ancient road leading from the Keramikos to the Akropolis recently discovered by Dr. Dörpfeld was described by Pausanias, and is the same along which the Panathenaic procession passed. The various strata are distinctly visible, and the inclination of the road is one metre in twenty. On account of the ground being lower on the north, the road is supported on that side by a bank of polygonal stonework. Close to this wall a large reservoir was found, and in two or three places the remains of an ancient aqueduct came to light, while in the rock near the Areiopagos traces of tun-

nelling for a water channel appear. Putting these discoveries together, Dr. Dörpfeld is convinced that they form the termination of the aqueduct of which other portions had already been discovered near the theatre of Herodes, under that of Dionysos, and in some portions of the modern royal garden, and that all belong to the aqueduct of Peisistratos, which brought water from the upper valley of the Ilissos to the fountain called Enneakrounos, near the Agora of the ancient city. In time of siege, by means of deep wells, water could be drawn up to the Akropolis from the stream running at its foot. As water is still found, it is expected that the modern Athenians will be able to restore and utilize this newly discovered aqueduct, as they have that of Hadrian.—*Athenæum*, Feb. 13; *Athen. Mittheil.*, 1892, pt. 3.

THESEION.—Excavations have been started here early this spring, within the temple, but as yet no results have been announced.

HYDRIÆ.—In the street of Athena have been found two *hydriæ* bearing funeral representations in relief. In one the deceased is seated, and is stretching out his hand towards his son, while his wife stands weeping between them. In the other an old man stands stretching out his hands towards his son, traces of inscription being visible above them. A fine fourteen-rayed *anthemion* and several *stelæ* were dug out at the same time.—*Athenæum*, Feb. 6.

PEIRAIEUS.—The remains of an ancient private house have been discovered at the Peiraieus near the ancient theatre. It consists of three divisions, viz., the *πρόθυρον*, the *αἶλη*, and the *στοά* running round the latter. In the course of the excavations portions of a square mosaic pavement were observed in the atrium. There are *anthemia* in each corner of this mosaic, and nearer the centre is a large circle within which is a large head of Medusa. The head, sixty centimetres high, has abundant hair, and on the forehead two wings, like those of the *petasos* of Hermes, and is flanked by serpents. The inscription which runs round it is a reproduction of verses 741–2 of the fifth book of the *Iliad*, describing the Medusa on the shield of Athena. In the same ruins was found a terracotta antefix bearing in the centre a Gorgoneion, but dissimilar from the above, as it is of savage and repulsive appearance, with the tongue hanging out of the mouth.—*Athenæum*, Apr. 16, May 7.

DECREES IN HONOR OF EUPHRON.—In the *Ἀρχαιολογικὸν Δελτίον*, June-July, 1892, Dr. H. G. Lolling concludes his discussion of the “decree of the times of the thirteen tribes,” and publishes two other inscriptions. The first is a decree of Timosthenes, previously published by Koumanoudes, *Ἀθήναιον*, VI, p. 271 ff. No. 1. Some new readings are

given, and the date (the archon Heliodoros) is fixed at a time a little before the death of Berenice in 219 B. C. The second inscription consists of two decrees in honor of Euphron, son of Adeas, a Sikyonian. The first of these, dated in the archonship of Kephisodoros (323-2 B. C.) grants Athenian citizenship, a crown, etc., to Euphron for aid rendered to Athens in the "Hellenic" (*i. e.*, Lamian) war. The second, dated in the archonship of Archippos (318-317 B. C.), states that Euphron lost his life in struggling for democracy, and that the oligarchical rulers at Athens had destroyed the stelai set up in his honor on the Akropolis and at the temple or stoa of Zeus Soter. Provision is made for the restoration of these stelai, and the cutting of the second decree, renewing the honors formerly granted to Euphron and securing them to his son. This Euphron was the grandson of Euphron, tyrant of Sikyon (Xen., *Helle.*, VII, 1, 44 ff.). Aside from its historical value, this inscription throws light upon the arrangement of the Attic calendar. The inscription was found in the continuation of the Peiræus-Athens railway, and probably came originally from the stoa of Zeus Soter. It is crowned by a relief representing Zeus Soter, Athena, Euphron, and a youth bridling a horse.

NATIONAL MUSEUM.—RECENT ADDITIONS.—The National Museum has received antiquities of nearly all kinds, including a very great number of vases. The most interesting of these belong to the class of "Dipylon" vases. Of the other objects, the most interesting is a metope with triglyphs found in the new market in Athens. In the metope are represented two seated draped women, between whom stands a third draped woman. The seated figures have their heads bent forward and veiled as in grief.—'Αρχ. Δελτίον, March-April, 1892.

The following additions were made at a later date :

1. A marble lekythos found in Athens near the botanical garden. The relief upon it represents a seated draped female figure before whom stands a hoplite. Behind the hoplite stands an old man leaning on a staff. Behind the seated figure stands a bearded youth in himation, holding a strigil.

2.-7. Fragments of sculpture from the Heraion near Argos. All but one were found in the excavations of Rhangabes and Bursian. These sculptures have been hitherto in the museum at Argos.

8. Three gems, representing one a standing Nike, one Nike driving a chariot, one a bearded head.—'Αρχ. Δελτ., June-July, 1892.

The National Museum has received nine vases from Eretria found in excavations conducted by I. Lampros in 1891. One is a red-figured lekythos with a representation of a youth. He wears a chlamys, his petasos is hanging on his back. In his hand he holds a double spear.

Seven are white lekythoi. One (half white) has a representation of a draped female figure holding a basket in which are lekythoi, tainiai and garlands. The others represent groups of mourners or visitors at tombs. The ninth vase is a so-called *σέσουλα* (*ōnos*), with red figures. On the left is represented a building with Ionic columns before which are seated and standing female figures with the inscriptions, *Αλκιστις*, *Ιππολυτε*, *Αστεροπε*, *Θεανο*, *Θεο*. On the right are *Αφροδιτε*, *Ερως*, *Αρμονια*, *Πιθω*, *Κορε*, *Ηβε*, and *Ιμερος*. The vessel is further adorned with a representation of *Θετις* struggling with *Πελεus* in the presence of *Ευλιμενε*, *Αλτις*, *Μελιτε*, *Νερεus*, *Αυρα*, and *Ναο*.—*Αρχ. Δελτ.*, Aug., 1892.

CORINTH.—Excavations have been conducted by Mr. Skias for the Greek Archæological Society in the hope of discovering the site of the ancient agora. Though this result was not attained, the work has shown that the ancient structures, as well as the Byzantine buildings erected above them, have been much better preserved than was supposed. The well preserved floor and stylobate of the court of a dwelling house that belongs to the best Greek period were discovered. These remains and the ruins of the Byzantine house built above them were so completely covered with earth that, before the excavations, not the slightest vestige of a wall was visible. From this it would seem probable that the foundations and lower portions of a majority of the buildings in old Corinth have been preserved.

DAPHNE.—The statue of good period found at Daphne, during the excavations of the Athenian Archæological Society, near the site of the temple of Aphrodite, on the *via sacra* leading to Eleusis, proves to be one of the goddess herself. The head is wanting, but the rest is well preserved.—*Athenæum*, March 26.

The excavations of the Athenian Archæological Society at Daphne continue to furnish important discoveries. The director of the works has broken ground in three places contemporaneously, viz., on the site of the so-called temple of Aphrodite; at the half-ruined monastery of Daphne, where it is supposed existed the temple of Apollon mentioned by Pausanias; and on a site opposite the monastery of the prophet Elias, in which appear traces of some steps in the form of a *krepidoma*. These last prove to be the boundary of an ancient private cemetery, which, as it ran along the *Via Sacra*, enables us to fix the direction of this latter. Another *krepidoma* of four sides has been discovered in this same neighborhood, and appears to have been the foundation terrace of a small temple, which some think can be identified with that of the hero Kyamites, placed by Pausanias near this spot, and by him called *ναὸς οὐ μέγας*. Within the enclosure were two tombs, probably

of a later period, and a funeral *kalpe*. In the monastery of Daphne were discovered remains of an ancient edifice, which may have been the temple of Apollon itself, in which Pausanias saw, besides the statue of this god, those of Demeter and Kore. Amongst the remains of sculpture is a fragment of a statue of a young woman of excellent art, but unfortunately headless, which may be that of Kore. Most fruitful of all were the excavations at the temple of Aphrodite, from which it is seen that, rather than a temple properly so called, or *ναός* as it is styled by Pausanias, it was a sanctuary or *ιερόν*. This was entirely cleared, and before it was also found that famous wall of rough and unhewn stone which Pausanias remarks is worth seeing. It consists of a square of polygonal blocks. All around were found remains of sculpture and inscribed stones, and between the sanctuary and the polygonal wall was also discovered a piece of the ancient Via Sacra, with a stone miliary giving the distance of that place from the centre of Athens. The statues consist of figures of Aphrodite and other pieces of sculpture representing the symbols or attributes of the goddess, as the dove and the pomegranate.—*Athenæum*, May 14.

The Δελρίον for May reports the discovery of two considerable inscriptions of the Roman period (*cf.* C. I. A. III, 1023, 625, 745) and two terminal cippi.

The Ἀρχ. Δελτ. for June–Aug. reports that the excavations have now been broken off. Before they were closed an archaic torso of a youth and two fragmentary reliefs, besides a number of short dedicatory inscriptions, were brought to light. One of the reliefs represents two seated goddesses, one of whom holds a small Eros in her hand.

DELOS.—The excavations of the French School in Delos have resulted so far in the discovery of the *skene* of the theatre and of its entrances.—*Athenæum*, Nov. 12.

Excavations under the direction of M. Chamonard were carried on for a short time in the summer by the French School. Part of the entrance to the theatre was uncovered. Near the theatre a Roman house was excavated in the wall of which was found a Greek pedestal with a dedication to Apollon, Artemis, and Leto.—Ἀρχ. Δελτ., June–Aug., 1892.

ELEUSIS.—Mr. Philios has continued his work both in the sanctuary and on the Akropolis. In the former, beneath the large propylæa, he brought to light a spacious cistern, and on the latter discovered portions of the encircling wall.

EPIDAUROS.—Excavations by the Greek Archæological Society, under Mr. Kabbadias, were continued in Epidauros. In the northern part

of the large square northeast of the temple of Asklepios foundations of "poros" were found, belonging to a small temple, probably the Aphroditon mentioned in an inscription.—'Αρχ. Δελτ., May.

A number of inscriptions have been found, one of which is an exact copy of the one published 'Εφ. 'Αρχ. 1883, p. 25, No. 1. Another is a catalogue of Θεαροδόκοι of Asklepios for Akarnania and Italy. Several inscriptions bear artists' signatures, among them those of Xenophilos and Straton (Loewy, *Inscr. gr. Bildhauer*, No. 261, 262, Paus. II, 23, 4). The building to the southeast of the temple of Artemis appears to have been one of the stoai built or repaired by Antoninus.—'Αρχ. Δελτ., June-Aug., 1892.

The report in the *Athen. Mittheilungen* (1892, 3), says that the large gymnasium, in the court of which is a covered Roman theatre, was entirely cleared. The theatre is larger than was heretofore supposed. Instead of occupying only one corner of the court, it fills about two-thirds of it. The interior of the large building between the gymnasium and the Artemis temple, of which only the outer wall had previously been laid bare, was also cleared. This brought to light a large court with several stone benches, a hall with two aisles, several chambers, and a small bathroom. Finally, in the northeastern part of the sanctuary there were found still more *exedrae*, bases for statues and for dedicatory offerings, and the foundations of some buildings of unknown purport.

GYTHEION.—TOPOGRAPHY.—In the 'Εφημερίς 'Αρχαιολογική, 1892, 1, 1, A. N. Skias discusses the topography of Gytheion, at the place now called Πελεκκητόν (described by Weil, *Mith. Athen.* I, p. 151 ff.) is a rude inscription Μοῖρα Διὸς Τερ(α)στί[ου]. This is believed to mark the boundary of the sanctuary of Zeus Kappotas. An investigation of the harbor of Gytheion, shows that the shore has receded greatly in comparatively recent times. The ancient harbor must have been close to the foot of Mt. Larysion, protected by the island of Kranae.

KARYSTOS.—In executing some works at the port of Karystos in Euboea several remains of ancient constructions have been found, together with fragments of sculpture and inscriptions. Numerous blocks of *poros lithos* show cavities which prove they were fastened together by iron staples fixed as usual by molten lead. These stones formed part of the ancient harbor. Near them were found marble columns and lumps of lead, with fragments of sculpture representing in relief a man holding a horse by the bit. Another piece consisted of a marble *bathron*, or pedestal for a statue, in the shape of a prism of four faces, one of which was broken off. Most of the reliefs with

which it was decorated, and which represented nude figures, are in a very ruinous state. The best preserved is one of the narrow faces representing a woman standing in the act of saluting another woman before her. The various inscriptions brought up from the bottom of the sea by the dredge are, for the most part, dedicatory and sepulchral, and belong to the period of the Roman occupation. One of them bears in Greek and Latin the name of a certain *L(ucius) Marcius Ner(o?)*; another forms the dedication of a statue of Artemis, erected by a woman of the name of Phrynis, priestess of Artemis and Apollon.—*Athenæum*, May 6.

LAURION.—At Laurion a relief has been found amongst the *scorize* representing a man seated on a cushion and bearing in his left hand a *caduceus*, while with the right he is touching the shoulder of a woman who stands inclined before him. On the left stands a nude youth, holding in his right hand a vase, and in his left some circular object. The boy's eyes are fixed on the man.—*Athenæum*, Feb. 6.

MYKENAI.—In the excavations now being conducted at Mykenai some fresh tombs have been dug out, in which many objects of importance have been found. Amongst them are some stone reliefs, very ancient arms, and some gold and silver coins. The inscriptions found, which would have a unique value as belonging to this place and date, are unfortunately illegible.—*Athenæum*, Nov. 12.

Mr. Tsountas continued throughout the summer the work which has yielded such rich results. The interior of the Akropolis was still further cleared, and a large building of the Mycenaean period that belongs to the palace already known was discovered. A large cistern hewn in the rock was also brought to light. After the *dromos* of the second vaulted tomb had been completely cleared, and a third vaulted tomb to the northwest of the Lion gate had been excavated, Tsountas had the good fortune to discover a group of hitherto unknown rock tombs.—*Athen. Mittheil.*, 1892, pt. 3.

In the *Ἐφημερίς Ἀρχαιολογική*, 1892, 1, Chr. Tsountas publishes the following inscription from a circular basis found between the Lions' gate and the "tomb of Klytemnestra." This is evidently part of a longer inscription.

αἱ μὲ δαμοργία εἶε, τὸς ἱερομνά-
μονας τ[ὸς ἐς πε]ρσὲ τῶσι γονεῦσι
κριτέρας ἔμεν κατ(τ)ὰ φερεμένα.

The hieromnamones of Perseus are to act as judges "for the parents," probably in cases of doubt concerning contests of children.

NAUPLIA.—Thirty tombs have been excavated on the southern slope of the Palamidi by the Greek Archæological Society under the direction of B. Staes. A vase of Mycenaean style was found bearing on each handle a carefully engraved sign resembling the letter H, with a barb at the top of each upright line.—'Αρχ. Δελτ., August, 1892.

OROPPOS.—**INSCRIPTIONS.**—In the 'Εφημερίς 'Αρχαιολογική, 1892, 1, B. I. Leonardos continues the publication of inscriptions (Nos. 61–90). These are mostly decrees of proxeny. No. 70 records a decree of the Oropians directing the Archon, the Polemarchs, and the Grammateus to take part in the sacrifices to the Ptoan Apollo. No. 80 is a metrical dedicatory inscription, with the signature of Xenokrates the Athenian (Löwy, *Inscr. gr. Bildh.*, No. 135* ff). These inscriptions are for the most part new, though several have already appeared.

RHAMNOUS.—The more recent excavations were centered on the citadel, where the foundations of numerous houses were brought to light. One of them, square in form, contained several bases of statues with inscriptions which show that there was at Rhamnous a temple of Dionysos Lenaïos. A fragment of a decree also mentions a theatre.

The temple of Amphiaraos has been cleared. It is placed on an elevation to the left of the road leading from the temple of Nemesis to the citadel. There were found two headless statues, of ordinary workmanship, and fragments of bas-reliefs offered as ex-votos in gratitude for cures, similar to those found at the Asklepieion at Athens.—*Chron. des Arts*, 1892, No. 9.

SIKYON.—In the theatre Dr. Dörpfeld has thought to recognize the foundation of an old wooden proscenium in the structure laid bare by the excavations of the American School in December, 1891. This structure which, before the excavations, was hidden by a Roman wall of earth and small stones, consists of a row of blocks of *poros* stone, in which are cut at comparatively regular intervals large and small holes. These holes, according to Dr. Dörpfeld, must have served to secure the wooden columns and *pinakes* of the proscenium.

STRATOS.—The 'Αρχ. Δελτ. of May, 1892, contains a preliminary report of the excavations conducted by the French School at Stratos, in Akarnania last spring. These works have brought to light a temple which before was scarcely visible, with in front a building in the form of a *stoa*, belonging probably to the agora. The temple is a Doric *peripteros*, and resembles in form the so-called Theseion of Athens. Its length is 34 metres, its breadth 18 metres 20 centimetres.

Upon the *krepidoma*, which is preserved entire, are still to be seen the bases of most of the columns. Before the entrance of the temple is an open space, in the middle of which stood the altar, as in the temple of the Pythian Apollon in Gortyna. Scattered around the altar were found numerous fragments of votive offerings, consisting of small broken terracotta idols, and remains of ancient sacrifices. Some inscriptions, consisting of decrees, as also a list of proper names, were found in the same place.—*Athenæum*, Nov. 19.

This was the most important in ancient times of all the towns of Akarnania, was the chief place of the Akarnanian League until the town was conquered by the Ætolians. It was originally sought for by Heuzey ("Le Mont Olympe et l'Acarnanie") in the ruins near the modern Pelegriniatsa. Since Bursian wrote on the subject we have been more inclined to identify it with the great assemblage of ruins in the Vlach village of Sorovigli. Lolling and Oberhammer adopted this idea, and M. Joubin undertook to excavate. Several terracottas were first unearthed and some inscriptions.—*Athenæum*, July 9.

CRETE.

A CORPUS OF INSCRIPTIONS.—Prof. Halbherr, having received encouragement from his friends in Crete, is about to publish a complete *corpus* of Cretan inscriptions. It is to appear under the auspices of the Syllogos of Candia, and the commentary will be in modern Greek. Prof. Comparetti, who is preparing also an Italian edition of the archaic inscriptions of Crete for the *R. Acad. dei Lincei*, will edit the archaic inscriptions of the *corpus*, his commentary being translated into Greek by Halbherr.

Prof. Halbherr spent some time in England the past autumn in making copies of the Cretan inscriptions at London, Oxford, and especially Cambridge.

CHRISTIAN ANTIQUITIES.

PORTRAIT OF LEO VI.—M. Schlumberger, the Byzantine scholar, recently received from Chios a photograph of a Byzantine ivory plaque of the close of the ix century whose reliefs are of unusual historical interest because they give us the portrait of the Emperor Leo VI, the father of Constantine Porphyrogenitus, in the year 886, at the age of twenty-one, on his advent to the throne. It is one of the very few portraits of Byzantine emperors of the ix and x centuries. On one side the Virgin, attended by S. Michael, crowns the emperor; on the other is Christ between Peter and Paul. A long inscription gives the emperor's name and prays for divine blessings upon him.—*Ami des Mon.*, 1891, No. 28, p. 386.

BYZANTINE AMULETS.—M. Gustave Schlumberger presented to the *Acad. des Inscript.* a number of amulets in metal and hard stones belonging to the early Byzantine period. They were hung about the neck to ward off maladies and sorceries. All of them bear the name and effigy of King Solomon, in the beneficent role of exterminator of maladies and sorceries. He is represented on horseback, his head encircled by a nimbus, in antique military costume, tilting at full gallop with lance at rest against a female demon representing malady, crouching on the ground. The inscription on each of the amulets is an invocation against sickness, which is charged to flee, under penalty of being pursued by Solomon, to whom a beneficent angel, such as Uriel and Arlaf or Archaf, is often added: "Flee, thou detested one, for Solomon and the angel Archaf pursue thee."—*Chron. des Arts*, 1892, No. 11.

A GOLD BYZANTINE COIN.—Byzantine numismatics present a complicated study in the coins of the Emperor Theophilus and his family. This emperor succeeded his father in 829, and the following year married Theodora. Nine years after a son was born who succeeded Theophilus as Michael III. Besides this son, there were, according to the chroniclers, five daughters born in the following order: Thecla, Anna, Anastasia, Maria, and Pulcheria. Theophilus died early in 842, leaving, as the chroniclers state, only this son Michael about six years old. But if we study Sabatier's *Histoire de la monnaie Byzantine* we shall find that this statement is not corroborated by the numismatic testimony of this reign, in which we find a number of coins with the figure of Theophilus, bearing on the other side either an Augustus named Constantine, represented alone, or a bearded Michael with this Constantine, two princes about whom history is silent. This Michael should not be confused with the future Michael III, who is represented on the coin as an infant beside his mother. Following Sabatier then, we must admit that Theophilus during his reign had two colleagues, who were either sons or brothers. The published coins of this reign are classified by Sabatier as follows: coins of Theophilus alone, coins of Theophilus with the unknown Michael and Constantine, coins of Theophilus with Constantine only, and coins of Theophilus with his son Michael III. To these must be added a fifth class, coins of Theophilus with his wife and three eldest daughters. From this a number of inferences may be drawn. The future Michael III was not born when the coin was struck, or he would have been represented. The date of the coin must be fixed at about 832, for the following year the fourth daughter, Maria, was born. Then, as the emperor married in 830, we must infer that the second and third daughters, who appear

on the back of the coin, were twins. We may infer also, that during the period between the birth of Maria, 833, to that of Michael III, 839, the empress gave birth to her first son, the Constantine of the coin mentioned above, who must have been born, associated with his father in the empire, and died before the birth of his brother Michael, otherwise they would have figured together on the coins. As to the Michael who appears on several of the coins, we must conclude that he was either a brother or an ascendant of Theophilus.—*Revue Numismatique*, 1892.

ITALY.

VARIOUS TYPES OF THE BRONZE AXE.—In the *Revue de l'École d'Anthropologie* for Oct. 15, 1892, M. A. de Mortillet publishes a paper entitled *Évolution de la Hache en bronze en Italie*, in which he studies all the types of ancient axes found in Italy. He classifies the various forms in chronological order and seeks to determine their connection. His general conclusions are: (1) that the flat copper axe, although it seems to appear first is really not earlier than the straight-edged bronze axe. The latter form must be regarded as imported by those who introduced the knowledge of metals into Europe. From this type proceeds directly the type with curved raised edges (*hache à ailerons*), and after it comes the type with a raised edge at the top of the blade (*à talon*) and then, finally, the type of the axe with a socket for the handle (*à douille*). Even the later types are of early date, for there are numerous specimens from the Bolognese foundry, about contemporary with the Villanova necropolis, which is assigned variously to the period between the x and the vii century.

ANCONA.—NECROPOLIS.—In March, 1892, several tombs were excavated in the military grounds of Cardeto at Ancona, which proved to be a part of the necropolis of the iii century B. C. With one exception in brick, the tombs were constructed of slabs of tufa. In one case the slabs were painted with festoons, masks and birds as in Etruscan ossuaries and on the walls of Campanian tombs of the same period. In one of the tombs there were a silver and a glass vase and a third vase of an extremely rare kind. It is the finest known example of an earthen vase, with artificial whitish *impasto*, covered with glass enamel, subjected to intense heat and decorated with mineral colors also subjected to intense heat. Such vases originated probably in Alexandria. The mineral colors are put on with the brush; the designs are linear and foliated. The study of this interesting vase gives Sig. Barnabei the occasion for a general dissertation on the subject.—*Not. d. Scavi*, 1892, pp. 80-87.

BOLOGNA (PROVINCE OF).—TOMBS OF VILLANOVA TYPE.—Sig. Brizio gives in the *Not. d. Scavi* (1892, pp. 219–224) an account of some antiquities collected by Torquato Costa, of Anzola, in Emilia. They were found on various sites in the province of Bologna, and mostly from stations of the stone age, from terramare and tombs of the Villanova type. His arrangement of them is so scientific that they are an important contribution to the ancient history and topography of the province. Sig. Brizio confines his report to the Villanova antiquities, as they help us to gain an idea of the location and density of the Italic population and of its relation to the population of the terramare and to the Etruscans. The following are the principal sites: Near Castelfranco the principal discoveries were made; at a site called Recovate only bronzes were found, one of which is similar to a bronze found in one of the Italic De Lucca tombs at Bologna. On a second site some terracottas came to light, notably the figure of a horse which served as the handle of a vase, but here also most of the finds were of bronze. At Manzolino an archaic serpentine fibula was found unlike any hitherto found in any Villanova tomb of the province. Among the objects found at Pradella was a large terracotta vase with a *crux ansata* and a five-spoked wheel in relief, which differs from anything yet known. The objects found at Anzola are few. The third site, Crespellano, is noted for having (1) a terramara with its necropolis; (2) Italic tombs of the Villanova type; and (3) Etruscan tombs of the Certosa type. On the supposition of the contiguity of the two latter groups Sig. Gozzadini in 1885 concluded that in the Bolognese province the Etruscans succeeded the Italics in their stations and that the two were so commingled as to form perhaps but a single people. Sig. Brizio found, however, that the two necropoleis were over a kilometer and a half apart.

CASTELLUCCIO.—The hill of Castelluccio, with its castle, in the commune of Pienza, region of Chiusi, has an Etruscan necropolis dating from the sixth to the third centuries B. C. which, from the comparative poverty of its contents, belongs to an *oppidum*, and not to a city. The sixth century was the period of its greatest prosperity. One of the tombs recently opened has its loculi closed with inscribed tiles illustrating the transition from the Etruscan to the Roman language; they are in rude Latin letters. The site of the *oppidum* itself has been verified at the summit of a high neighboring hill called *Casa al vento*. It was surrounded by walls built of large blocks of square stone without cement. The town was destroyed in the third or second century B. C.

Of considerable interest is the discovery that several caves in this hill were inhabited in the neolithic age; they are numerous and often in tiers, some four deep. Many are intact and will probably furnish material for the palæontological study of the Italic population of this region.—*Not. d. Scavi*, 1892, pp. 309–12.

CHIUSI.—Comm. Gamurrini reports various novelties from Chiusi in the *Not. d. Scavi* (1892, pp. 304–7). (1) A mirror with three figures: Juno, Minerva and a leaping faun. (2) Two Etruscan inscriptions, one of which is bilingual; the second being remarkable as one of the few examples of boustrophedon in Etruscan. (3) A further fragment of the bronze tablet, with the names of an Etruscan *Collegium* and on the other side the *lex repetundarum*. (4) A large tomb at Poggio Renzo, between the city and the lake. It is on the summit of the *poggio*, under an artificial tumulus, with a base line of about 100 metres. Here, on the east side, was the well-known archaic necropolis of Poggio Renzo analogous to other Italic necropoleis of the first iron age. On another section of the hill is a necropolis of the succeeding period with stone circles, also with the rite of cremation. The tomb newly covered consists of four large rectangular chambers. The front room communicates with the other three by a door in the centre of each wall. A cinerary urn with a relief representing the Theban fratricide, appeared to date from the third century or later, as did some fragments of Campanian vases. The rooms have flat ceilings supported on architraves cut out of the stone, and all their walls were originally covered with wall-paintings, which have almost entirely disappeared, except in the outer room, from the effects of dampness. The style, in so far as visible, indicates the first half of the third century, which is probably the date of the tomb.

A well which was cleaned was found to contain a number of Roman antiquities, especially an elegant bowl of bronze gilt.

CLATERNA-QUADERNA (EMILIA).—Several writers—such as Cicero, Pliny, Strabo, Ptolemy—speak of the Roman *oppidum Claterna*, and place it on the Via Æmilia, ten miles from Bologna, and thirteen from Imola (Forum Corneli). It still existed at the close of the iv century, being mentioned by S. Ambrose in 393. Modern local antiquarians have always placed it near the modern site of Quaderna, near the bridge of the torrent of that name on the Via Æmilia. This identification was founded on coins, statuettes, marbles, tiles, marble pavements, etc., frequently found here. As early as 1888 Sig. Brizio had studied the site and sought the assistance of the natives in determining the limits of the space within which, during agricultural operations, there had been found traces of roads, pavements or antiquities.

It appeared as if the greater part of the ruins of the city must be, from all accounts, at least sufficiently well preserved to show their complete ground-plan. Many architectural fragments and pieces of sculpture, as well as coins, fibulæ and other small objects, were preserved in the houses of this region.

In 1890 Sig. Brizio began excavations in what seemed a promising portion of the site, over a surface of 22 by 120 metres. Considerable remains of private buildings came to light, but none were completely excavated. There were found mosaic pavements, brick pavements in *opus spicatum*, quadrangular basins of tuffa, wells, drains, *etc.* The difficulty of identifying the arrangements and uses of the structures was increased by the evident restorations, often wholesale and careless in character, which entirely changed the original plan. The emptying of a well down to a depth of 9.30 met. brought many objects to light. At 2 m. tiles, bricks and a coin of Vespasian; at 3 m. Aretine vases and marble veneering; at 6 m. a bit of an inscription in beautiful letters of the first years of the empire, probably in honor of M. Agrippa; at 7½ m. a lamp with the stamp VIBIANI and others; at 8 m. fragments of red vases, a silver pin, a bone stylus; at the bottom two leaden weights in the form of amphoræ.

The traces of but two paved roads were discovered: one of them being a regular road, seven metres in width, the other, on account of its great width of twenty-two metres, being in all probability parts of a square. A pretty terracotta statuette of Cupid was found in many fragments. Two hundred and twenty bronze coins and seventeen silver coins came to light; of the silver coins three only are imperial, the others consular.—*Not. d. Scavi*, 1892, pp. 134–145.

CONCORDIA-SAGITTARIA.—Since the excavations in this military necropolis, noticed in the *Not. d. Scavi* for 1890, pp. 169 and 339, the results of which have been placed in the Museum of Concordia, the work has been continued only fitfully. The excavations during 1891 were reported in the *Scavi* for January, 1892. One sculptured slab is especially interesting as having a representation of the vine in relief, which can be compared to the Early Christian representations of this symbol.

CORNETO-TARQUINII.—NEW EXCAVATIONS IN THE NECROPOLIS.—Various discoveries have been made in the necropolis of Tarquinii in 1891 and 1892. The work for 1891 was closed on May 8. Between April 16 and that date several tombs were opened. April 16, a chamber tomb entirely ruined; 21, a trench tomb containing several ornaments; 24, a trench tomb with several Greek painted vases, including two Corinthian alabastra with figures of birds. Early in May two ruined

chamber tombs and one trench tomb were opened, the first of which contained gold earrings, two gold rings, a bronze bracelet, an unguent box in the form of a pig of terracotta covered with blue enamel.—*Not. d. Scavi*, 1892, pp. 40–1.

Excavations were renewed on March 20, 1892, west of the *casa con-toniera* on the provincial road. All the chamber tombs found during this excavation had fallen in and had been previously visited. March 28, a trench tomb with 19 pieces of bucchera terracotta and nine Greek painted vases. Eight of these vases, with geometric decoration, belong to the category described by Gsell on p. 380 of *Fouilles dans la nécropole de Vulci*: one has a zone of five fishes; another has scales scratched and painted. March 31, under ruins of a chamber tomb were found fragments of a black-figured Attic vase of severe style (Cf. Furtwängler, *Beschr. d. Berl. Vas.* pl. iv. No. 24), whose paintings represent a banquet. It is interesting as showing the possible source of inspiration of the corresponding banquet scenes in the wall-paintings of the tombs of Tarquinii. April 8 two scarabs of archaic styles and a gold earring were found in a second chamber tomb. The carnelian scarab has a marvelously delicate intaglio of Odysseus killing the Circean stag. Between April 13 and 20 two trench tombs were opened, each with the remains of skeletons, some vases of black bucchero and some Greek pottery—the latter being two lekythoi with bronze band on white ground and a delicate Corinthian lekythos with three zones of animals. April 22, a chamber tomb with two pieces of the decoration of a helmet representing a Seilenos head and a head of Acheloos; also a red-figured Attic amphora of 3rd quarter of v century with six male figures of ugly and caricatured types. April 23, a chamber tomb with three Greek painted vases including a Corinthian skyphos. April 25, another chamber tomb with three black-figured Attic vases of severe style: (a) an amphora with a pugilistic contest on one side and on the other two Athenian horsemen flanked by bearded men and with a woman between them; (b) a vase with dancing Seilenoi; (c) an amphora with the meeting of Herakles with the centaur *Pholos* on one side, and on the other a bearded man with his favorite *ephebos*.

On May 7 a *tomba a buca* or hole tomb was found which was unique in containing not merely a single painted vase serving as cinerary urn but three: these were black-figured Attic amphorae of which two were of accurate and severe style. On one are two Bacchic scenes, and a parting scene with a quadriga. The other has preserved its cover and has on one side a standing quadriga on which stands Dionysos while on the ground beginning at the left are: Apollo playing the cithara;

Athena with a lance conversing with Hermes. A man and a woman behind the quadriga and the charioteer complete the composition. The scene on the other side represents Attic cavalry with attendants. The third amphora, not yet cleaned, seems to represent on one side a hoplite with two mantled figures and on the other a youth between two other figures: the execution seems careless.—*Not. d. Scavi*, 1892, pp. 154–58.

A PAINTED TOMB.—Sig. Mariani, who was present at the reopening of the tomb discovered on May 6, has contributed a description of it to the *Not. d. Scavi*. It is three kil. from Corneto, on the west side of the provincial road. It is beneath a tumulus, 2.50 m. below the surface of the plain. The door opens into a chamber with a roof *a schiena* (4.65 wide x 4.80 long x 2.70 high). At the further end two small doors lead into two small chambers with side benches. No objects or bones were found in the tomb. It has received the name of *tomba dei tori* and the number 29. At the height of the impost the walls which are covered with white plaster, have a frieze of white, red and blue bands, as in many other tombs of Tarquinii. The middle beam is red. Only the end wall of the main chamber is decorated. The principal decoration is between the two doors. Above is a frieze with a row of blue lotus buds alternating with red globes surmounted by crosses, and, below, a row entirely of the globes. Below the principal composition is a white meander on red ground. Above the frieze in the gable are, on the left, a chimaera with lion's body, goat's head, and dragon's head on the tail; on the right is a nude ephebos on a running red horse, behind whom is a bull. In the frieze above the two doors are two obscene scenes accompanied by two animals, a bull and a man-faced bull. Between the two scenes is an Etruscan inscription. The main composition, below the frieze, has in its centre a plant terminating in a large five-petaled flower: other plants give this the effect of a garden scene. On the left is a large cippus on a platform upon which are two young lions, one of which forms a water-spout. From the left a helmeted warrior advances with sword and lance, while from the right an ephebos on horseback slowly advances, holding a long stick in his left hand. These paintings are remarkably preserved and belong to the period of the earliest painted chamber tombs at Tarquinii, c. 500 B. C.

CORREGGIO (EMILIA).—Prof. Pigorini discusses in the *Bull. di Palet. Ital.* 1892, Nos. 1–4, the date and attribution of the contents of the pre-Roman tombs at Correggio. They consist of an urn of rude pottery containing rude funerary objects among which are especially to be noticed the ear-rings in the shape of wheels and belt plaques with a crook all of bronze.

These tombs have been attributed to the Etruscans, but Prof. Pigorini points out that although they do belong to the early iron age neither earrings nor belt plaques are to be found in really Etruscan tombs, but in the northwest, in Lombardy, France and Switzerland.

CRESPELLANO.—The commune of Crespellano in the Emilia, has given a large number of antiquities: a terramara with its necropolis, Italic tombs of the Villanova type and Etruscan tombs of the Certosa type. Villanova tombs have been found in three localities at Crespellano: at Calcara, Podere Stanga and Podere della Somaglia. Gozzadini was in error in affirming in 1885 that the Italic and Etruscan necropoleis were here mingled, and that this gave strength to the conjecture that the Etruscans succeeded the Italics in their necropoleis, and that the two races were mixed. The two necropoleis here are really quite a distance apart.—*Not. d. Scavi*, 1892, pp. 222–24.

FLORENCE.—Near to the Arco dei Pescioni the remains of Roman baths have been found. Two halls have been uncovered whose walls are covered with well-preserved mosaics. The door of the main hall which is of good artistic style has been transferred to the museum.—*Chron. des Arts*, 1892, No. 40.

S. GIOVANNI IN PERSICETO.—**ITALIC TOMBS.**—Twelve Italic tombs of the Villanova type have been opened, being part of a necropolis. The objects discovered bear the closest analogy to types found in the Benacci and Arnoaldi-Veli necropoleis at Bologna. Most of the tombs were for cremation, and two for inhumation. The richest tomb in the matter of contents was No. 8 which, although for cremation, did not contain the typical ossuary. It had in the N.W. corner a most varied collection of small terracotta vases: the bronzes were extremely numerous and included a lozenge-shaped belt (Cf. Benacci, No. 543, and ORSI, *Cintur. Ital.* tav. III, No. 33), with incised spirals and projecting balls. The fibulae are in great variety; also armlets, hairpins, etc. These tombs antedate the arrival of the Etruscans.—*Not. d. Scavi*, 1892, pp. 191–199.

GREAT ST. BERNARD.—The excavations carried on during 1890 in the E. part of the *Plan de Jupiter* were reported in this Journal. They were continued from Aug. 31 to Sept. 15, 1891, and the results obtained embodied in a report to the *Not. degli Scavi* for March 1892 (pp. 63–76). The northern section of the E. part, the only section that remained unexplored, was the centre of the work. In front of the temple fifty-seven Gallic coins were found, as well as a few Roman Republican coins. The rock on which they were found is conjectured to have been the base of an altar upon which the coins were placed

as offerings by travelers. This rock was probably, before the erection of the Roman Sanctuary, the centre of the worship of the god by the natives. The coins belong to the latest Gallic period, to the first century B. C. As no imperial coins were found on the rock it is evident that the primitive altar ceased to be venerated when the temple was built. Among the objects found in the rest of the field of excavation were: a small votive bronze tablet; a larger votive tablet of a Helvetian named Carassounus; a perfectly-preserved bronze statuette of Jupiter Tonans of good art; a bronze horse; a bronze lion; a large number of small objects. The excavation of a building near the temple was commenced but not continued.

GUIDIZZOLO. — A PRIVATE CALENDAR. — An inscribed brick found near Guidizzolo contains a remnant of a calendar or record of festivals, covering the last twelve days of November, the last fourteen of December and, in the last column, the feasts of the second semester of the year. Opposite each day was a hole for inserting a thong or stick to indicate the current festival. The calendar is extremely simple and must have served for poor people, probably for some farmer. The owner appears to have had a special devotion to the goddess *Epona*, patroness for horses and mares, for he places her festival on December 18, which is a variant from the customary rule. The last column contains the festivals taken from the old official Roman calendar of feasts without adding any of the feasts that were instituted by the emperors. An examination of the details gives a date of a few years after 727 U. C. as the period of the calendar, *i. e.*, the beginning of the Augustan age.—*Not. d. Scavi*, 1892, pp. 1-13.

NAPLES. — A TOMB. — Near the church of S. Pietro ad Aram a sepulchral chamber, partly preserved, came to light. It was 2.20 m. and was covered with a tunnel vault with buttressing walls all well constructed of tufa. A sepulchral inscription of considerable length was found in the chamber.—*Not. d. Scavi*, 1892, p. 318.

SEPULCHRAL RELIEF. — The *Società di Storia Patria*, of Naples, has purchased a sepulchral relief with Greek inscription, representing the usual parting scene. A veiled woman, with a nude boy, stands in front of a seated man. The execution is rude and the proportions poor. The inscription reads: ΠΑΚΚΙ·ΗΠΑΚΛΕΩΝ. A longer inscription is on the back. The deceased's name is Domitia, a Sicilian.—*Not. d. Scavi*, 1892, p. 201.

NOVILARA (UMBRIA). — NEW EXCAVATIONS IN THE NECROPOLIS. — In the January number of the *Not. d. Scavi* (1892, 14-19), a description was given of a bronze lance-head and two large amber fibulæ found at

Novilara near Pesaro: being found beside a skeleton they proved the existence there of very ancient tombs. On the same site in 1865 there was found a stele with spiral decoration of Mycenæan type, published by Undset and now in the museum of Pesaro. Comm. Gamurrini makes an interesting report on the first excavations and the prospective importance of the excavations which would probably disclose a very early stage of civilization. It being of great interest to ascertain what relation existed between that stele and the culture represented by the tombs, an excavation was undertaken by the government in July, 1892.

On the site where the lance-head and skeleton were said to have been found there were discovered not tombs but dwellings *a fondi di capanne*, whose traces consisted in *focolari*, around which lay bones of animals, refuse, and fragments of vases, some of which are extremely interesting, because they correspond to the most primitive Italic vases. Notwithstanding the importance of these remains of dwellings of the primitive population, their systematic exploration was deferred.

The necropolis was found at some distance to the north. Its excavation was extremely fruitful. Seventy-five tombs were opened in less than a month. A complete monograph with plates will be published after the close of the work. In the meanwhile the following summary is taken from the *Notizie degli Scavi* for September, 1892 (pp. 295-304). The bodies were buried at depths varying from 1.20 to 2.35 m., but this was no indication of difference in period, and sometimes the same trench was used for more than one body. All the tombs are for inhumation, but the bodies are not extended but bent together and grouped according to the rite, which was thought to be special to the neolithic age alone, both in Europe and Asia. In some cases three bodies are superposed. In the space between the curled-up skeleton and the walls of the trench were placed the various funerary articles—the vases about the feet and head, and the arms at the sides. These objects are sparse. Among the few vases are prominent the forms of *skyphoi*, *askoi* and *kantharoi*, some of them reminding of Greek prototypes, although in all the tombs only a single vase of Greek importation was found, probably of Corinthian manufacture. One point of great interest is that these Novilara vases have absolutely no points of contact, in form, with those of the Villanova necropoli, which may be explained by the fact that the latter are usually imitations of imported metal vases, which are entirely wanting at Novilara. Bronzes are extremely numerous: especially so are the fibulæ, which appear to have been entirely or almost entirely used by the women, and which are of many forms and types. Next

in frequency to the fibula is the necklace, for which the favorite material is amber. At times mother-of-pearl shells are substituted, as well as glass and bone. Similar necklaces have been found at Monteveroberto. There is also a variety of neck-ornaments and nail and ear-cleaners. In the Villanova necropoleis armlets were found also in the tombs of men, but here they appear only in those of women.

There are many reasons for regarding this necropolis as contemporary with the Villanova type, but definite conclusions are reserved until the close of the excavations. Gamurrini noticed correspondences with Maritime Etruria and Latium as well as a Phœnician influence.

OLBIA-TERRANOVA FAUSANIA.—Some excavations undertaken on the outskirts of the modern village, on the slope called *Cuguttu*, resulted in two discoveries: The first was of a group of ruined constructions belonging to the Roman period, as there were found coins of Maxentius, Constantine and Valentinian. The second was of part of a necropolis as yet only partly explored. Three hundred and seventy-five tombs were opened: they had gable-roofs made of tiles arranged in rows, similar in form and arrangement to many others found in the plain of Olbia. Worthy of note is a series of eighteen tombs at the west angle of the polygon enclosing the entire group, which are important because they belong to the type of terracotta amphoræ. They are about two metres long and measure 55 cent. at the mouth. Each amphora ends in a semi-spherical calotte on which is placed a small cone. These tombs are similar to those discovered near the ruins of Tibula and to some found in the necropolis of Sfaks (Africa). The singular part of the necropolis is a heavy uninterrupted stratum of ashes under the level of the tombs. From several considerations it would appear that the necropolis was confined to mariners.—*Not. d. Scavi*, 1892, pp. 214–217.

ORBETELLO.—Prof. Milani, Director of the Etruscan Museum at Florence, has begun a campaign of excavations in the ancient Etruscan city of Tlamon (now called Talamone), in the Tuscan Maremma, near Orbetello. Some years ago remains of a terracotta frieze belonging to a temple, and like that of the Etruscan temple of Luna, came to light in this locality, and the object of the present exploration is to lay bare what remains of the temple with its figured frieze, and also to examine the nekropolis.—*Athenæum*, April 23.

ORNAVASSO. — **DISCOVERY OF A PRE-ROMAN NECROPOLIS.** — Near the railway line Novara-Domodossola, one kilom. N. of Ornavasso, a necropolis has come to light, of which 165 tombs, all for inhumation, have been opened. They are trenches lined with unmortared walls of rough stone slabs. The body rested on a sand bottom: beside it were arms; at its feet pot-

tery, metal vessels and the rest of the funerary apparatus. They were then filled with earth up to the level of the rude wall (c. 50 cent.) and then with stones and earth. The orientation was from N.W. to S.E. Some tombs contained from 25 to 30 objects; others none. The richest lay together, the poorer in other groups. Among the arms are long and heavy two-edged swords, sometimes with brass scabbards very similar to those discovered at La Tène in Switzerland. Twenty-six of these have been saved. There were also lances of the same type, axes, large knives, *etc.*; iron utensils; personal ornaments, including fibulæ of iron, bronze or copper and silver. These fibulæ are especially of the type with wide arc and double fastening with spirals varying from 19 to 50. There are also armlets and bracelets of silver, silver rings of many types and earthenware objects. The objects of copper and bronze were badly oxydized but some vases with handles of elegant shape were preserved. Especially remarkable are seven silver, almost hemispherical, cups with feet. The pottery is numerous and varied, some of fine earth and well glazed and painted. Some bear the artist's name; in others names have been scratched after baking. Of the coins the greater part belong to private families and the last three centuries of the republic. There is a series extending from 520 to 700 u. c. Especially rare is a denarius of Gaius Numitor. There are also some Gallic and barbarous coins.

A similar necropolis of which some 50 tombs were examined was found at a distance of about 250 metres.—*Not. d. Scavi*, 1892, pp. 293-295.

ORTUCCHIO (MARSI). — CYCLOPEAN WALLS AND CHRISTIAN REMAINS. — In the *contrada* of S. Manno, territory of Ortucchio, there have been found many fragments of vases, increasing toward the summit of the hill, on which is a small table-land. On the sloping side is a long tract of polygonal wall of an early date, complete over a length of over 400 metres. In the Middle Ages a church of S. Manno and a monastery (Cistercian?) were erected on the site.—*Not. d. Scavi*, 1882, p. 207.

PISA—ANCIENT REMAINS.—Sig. Bottari has found among the foundations of his house remains of Roman structures, of sculptures, terracottas and coins of the late Roman period: a few of the coins, however, go back to the beginning of Pisa's relations to Rome at the end of the third century B. c. A portion of a Greek red-figured vase is especially interesting. It belongs at latest to the fourth century B. c. and is almost decisive in favor of the existence of Etruscan tombs in Pisan territory, which has been quite generally denied.—*Not. d. Scavi*, 1892, pp. 147-154.

PESARO.—AN EARLY NECROPOLIS.—Near Pesaro Prof. Gammurini has come upon an Etruscan cemetery of about the eighth century B. C., and so far has exhumed 80 skeletons, all of which are of great size, the bodies ranging from 5 feet 11 inches to 6 feet 6 inches. They were all found lying in a crumpled up position on their right sides; the teeth are even now strong and white and remarkably sound. The skulls are dolichocephalous. Lying beside the bodies were many amber and bronze ornaments.—*Biblia*, October, 1892.

PITIGLIANO.—On the heights of Poggio Buco, near Pitigliano, province of Grosseto, is a table-land which is the site of a considerable town. The necropolis is to the east. Its tombs are in the form both of trenches and chambers, in great numbers and usually ruined. Some are in two rows. A loculus is often opened over the entrance and closed with a slab of tufa. Other loculi are opened in the sides. The roof of the chamber usually has a central beam and cross-beams: it also has the funeral bed and bench. One tomb had six chambers. Among the pottery there is a predominance of cups of blackish bucchero with high handles, some of which have broad striations worked by hand. There are also many cases covered with white clay with red geometric decoration; some vases are from the islands of the archipelago, and some are bucchero of the last period, worked on the wheel.—*Not. d. Scavi*, 1892, pp. 260–261.

POMPEII.—Two medallion portraits of Virgil and Horace have been found painted on the wall of a house of modest style. The portraits are apparently fanciful, but are interesting from their resemblance to miniatures of these poets placed at the beginning of their MSS. during the XII and XIII centuries, showing that the latter were based on originals of the imperial period. This point was brought out by Gaston Boissier before the *Acad. des Inscriptions*.—*Chron. des Arts*, 1892, No. 28.

The correspondent of the *Athenæum* at Naples writes:

“The last excavated house in Pompeii is truly one of the important ornaments of the buried city, being extremely large and spacious. It has sides to three streets, the last one being, however, still unexcavated, as it lies under private property, which must be expropriated and purchased before the chief door can be laid bare. But the atrium, the garden and the colonnade, with many side rooms, and a series of bath rooms, which were still building when the eruption which destroyed the town took place, are all excavated, and the finding of such a fine house at this end of Pompeii would lead one to suppose that, should the digging out of the street it faces be continued, other similar places would be found. The principal things to be noticed in this house are

the tall columns of the atrium, which were found fallen and lying in pieces, but have now been re-erected. There are four of them, 24 ft. high, with elaborately worked-out Corinthian capitals. The colonnade or peristyle round the garden is excellently preserved; the columns of the front side are higher than the rest, and on one of them is an inscription scratched in the year 60 B. C., showing that the last painting and decoration of the house took place *before* and not *after* the earthquake of 63. In the garden were found interesting figures in earthenware of two crocodiles, a frog, and a toad, which have now been removed to the museum at Naples. Other very interesting objects still remain in the closed room to which things are removed before being sent to Naples, and I obtained a view of them. They are bronze ornaments, about 6 in. in length, in the shape of the beak of a ship, the head of a crocodile making a central part. The places where these ornaments, or probably ornamental hooks for fastening chains or something, were suspended, are still to be seen at the back of the atrium. Then there is a water spout in the shape of a boar's head, also in bronze, of excellent workmanship and great freedom and vigor of design, a beautiful little object. The frequent occurrence of the crocodile in the ornaments of the house will possibly cause it to be called the House of the Crocodile. The frescoes in the rooms are interesting, and parts in beautiful preservation.—*Athenæum*, Nov. 12.

EXCAVATIONS IN INSULA II OF REGIO V.—A house has been brought to light in this region which is remarkable not only for the richness of its construction but for its unusual preservation. It is reached through an elegant atrium with a colonnade of stuccoed tufa and with delicately carved Corinthian capitals. It is possible to reconstruct, from the fragments found, the columns in their primitive proportions. The atrium is followed by a peristyle formed by channelled columns of tufa which are stuccoed only half way up. Its architrave is decorated with elegant stuccoes having figures on both sides.—*Chron. des Arts*, 1892, No. 29.

The large house the beginning of whose excavation was reported on p. 29 of the *Not. d. Scavi* for 1892, was still further explored, especially the chamber on the right of the corridor next to the tablinum of the neighboring house. The month of May was devoted to this work, and many small objects of minor importance came to light.—*Not. d. Scavi*, 1892, pp. 202-4.

ROME.—ÆLIAN BRIDGE.—In constructing the embankment on the left bank of the Tiber where previously was the Piazza del Ponte the ramp of the ancient Ælian bridge came to light along a length of 26.40 metres. The bridge, as it at present stands, has three large arches

of equal span and three minor arches, two on the side of Castel S. Angelo and one toward the Campo Marzo. The excavations have shown that the bridge originally had not seven arches, as was supposed from Hadrian's coin, but probably nine, for two more small arches have come to light toward the Campo Marzo. The ramp is built entirely of travertine. The smaller arch is three metres wide, the larger 3.50 metres. Three pilasters decorate the front. The total width of the bridge 10.95 met. An early mediæval and an early Renaissance pavement were found over the ancient.—*Not. d. Scavi*, 1892, pp. 231-2.

Comm. Visconti, in his notes in the *Bull. arch. com.* 1892, pp. 263-5, notes some further facts concerning the bridge. The newly-discovered arches rested on a gigantic substructure of peperino and were flooded only by an unusual rise of the river. The last of the two arches has two buttresses. The medal of Hadrian in Vienna and in Paris which has five arches, is now proved a forgery.

ANCIENT DRAINAGE.—At about four metres from the basilica of S. Maria in Cosmedin, at a depth of some two metres below the present pavement, there has come to light a network of very ancient drains belonging certainly to the kingly period. The part thus far explored consists of two large curvilinear canals, unequal in size, at whose head are two minor transverse ones. The two large canals meet at an acute angle, and the single canal thus formed continues toward the Tiber, diverging from the Cloaca Maxima and ending somewhere near the ancient Pons Sublicius. The construction is entirely of tufa, while in the Cloaca Maxima Alban, Sabine and Tiburtine stone was mixed. This system of drainage, independent of the Cloaca Maxima and anterior to it, was probably constructed by Tarquinius Priscus to carry off the drainage of the broad tract of the Circus Maximus and the greater Velabrum, including the ancient Forum Boarium.—*Bull. arch. com.*, 1892, pp. 261-3.

MOSAIC PAVEMENT.—In *Reg. XIII* opposite the streets of S. Sabina and S. Maria del Priorato a number of brick constructions came to light. In one of the rooms was a large mosaic pavement: among the compositions represented in it are Orpheus charming the animals, and a centaur attacked by wild beasts and striking at a tiger with his lance.—*Not. d. Scavi*, 1892, p. 314.

A CIRCULAR TEMPLE.—In a previous number of the Journal a description was given of a tufa platform discovered in demolishing the Apollo theatre in Via Tordinona, upon which platform at a later date a small circular temple was erected, in whose centre was a marble altar decorated with festoons and masks of excellent sculpture of the time of Augustus.

Further details have since then been ascertained. On the tufa platform, whose width was 13.70 metres, beside the remains of a discontinuous circular portico or peristyle, of horseshoe shape, there came to light portions of the base of a circular temple, 4.20 metres in diameter. The peristyle had an outer diameter of 19.70 m. and an inner diameter of 11 m.; it was built of blocks of peperino on which the traces of the columns remain. The small temple was within this peristyle. A number of architectural and decorative fragments belonging to these two structures have been found. The following measurements for the portico result: diam. of columns, 0.365 m.; interaxis, 1.80 m.; intercolumniation, 1.44.,—*i. e.*, four diameters. The base and capital are Ionic. The architecture of the tempietto, on the other hand, was Corinthian.—*Not. d. Scavi*, 1892, pp. 110–111.

A VILLA OR BATHING ESTABLISHMENT.—At the ninth mile on the Via Flaminia Sig. Piacentini has discovered the ruins of an ancient building, either a thermal establishment or a villa with an elaborate heating apparatus. It is a sumptuous structure dating from the second century, with restorations and enlargements in the third and fourth. The original building, however, dates from the first century as shown by some walls in *opus reticulatum*, and it is conjectured that the building may have been a dependence of the famous villa of Livia *ad gal-linas albas*, in which was discovered in 1863 the well-known painted chamber and the fine statue of Augustus now in the *Braccio Nuovo* in the Vatican. The thermal fittings are still found in the walls and pavements. The most important parts are the finely preserved mosaic pavements, of which seven are described in the *Scavi*.—*Not. d. Scavi*, 1892, pp. 112–115; *Chron. des Arts*, 1892, No. 14.

Some of the mosaic pavements are in black and white in ingenious and varied designs. Two are very remarkable both for subject and coloring. One of these is the head of Medusa surrounded with foliage and flying birds. The other belongs to the Egyptian style; in the center is an adoration scene; the god is the king, with the *uræus* on his head, and is seated on a throne; he offers a cake to the serpent which is coiled about a sort of vase resembling the mystic cistus; on the left a personage standing erect, painted all in green, offers a bird to the same serpent. A cartouche without inscription figures below.—*Ami des Mon.*, 1892, p. 118; *Not. d. Scavi*, *ubi sup.*

In the *Bull. Arch. Com.* (1892, pp. 160–174) Prof. Marucchi has published a paper entitled, *Di un pavimento a mosaico con figure Egizie scoperto presso la Via Flaminia*, illustrated by a colored plate of the Egyptian mosaic. In this article Marucchi treats of the site and general features of the building discovered, and then describes the mosaic in

detail. He regards it as belonging to the class of mosaics imitated from Egyptian tissues: the Egyptian origin appears, for example, in the prevalence of blues. The date of all the mosaics appears to be the second century and the time of Hadrian. The scene portrayed on the mosaic is a variant on the usual adoration scene in the Egyptian temples. Marucchi regards the two figures as those of a priest and priestess of Isis, with the possibility that the female figure represents Isis herself.

PANTHEON.—NEW DISCOVERIES.—A leakage in the dome of the Pantheon led to the erection of a scaffolding between the high altar and the tomb of Victor Emanuel. The removal of the wet plaster led to the discovery of three arches corresponding to the intercolumniations of the chapel below. This being quite different from Piranesi's design after the cleaning in 1747, the ministers granted the request of the Director of the French School for an investigation under the direction of M. Chedanne.

It is already plain that the construction of the dome was commenced in horizontal courses of brick joined by a *malta* of very tenacious black *pozzolana*, and set with an outward slant of 10 per cent. The arches incorporated in the mass of the dome at its impost serve to divert the weight from the intercolumniations of the lower section, determining a vertical continuity of structure from the columns to the dome. Samples of bricks taken from many parts of the arches dated from the time of Hadrian.—*Not. d. Scavi*, 1892, p. 88.

We take the following from the *Chronique des Arts* (1892, Nos. 18, 19 and 23):

During the past winter M. Chedanne, a young French architect, pensionnaire of the Académie de France in Rome, has been investigating the construction of the Pantheon with startling results. As soon as the importance of his investigations became apparent he received every assistance from the minister of Public Instruction, and the entire structure from its foundations to the summit of its dome is being studied by him by means of excavations and scaffolds. He has found a complete system of fundamental arches, at the base of the dome which appear not to have been previously known. The bases of these arches correspond to columns which have been regarded as a faulty parasitic decoration. In these arches, which are the basis of the structure, are found bricks with the stamp of Hadrian. From not recognizing the fundamentally structural character of these arches, the architect who carried on the restorations in 1747 injured the vault and caused cracks by cutting into this skeleton. Within the circular wall is a complete system of buttresses. It appears evident that the circular structure

was either begun by Hadrian or entirely reconstructed by him. At present researches are being made in the foundations in order to ascertain whether the temple in Agrippa's time was not square. MM. Beltrani and Sacconi, deputies and architects, have been delegated by the minister of Public Instruction to assist M. Chedanne.

The examination of the sub-soil is made extremely difficult by water, and the loftiest scaffolding does not reach the opening in the dome.

On the inside of the circular wall there has been noticed a system of flying buttresses, and at a depth of two metres below the actual paving, layers of marble have been discovered and bits of a paving of beautiful antique marble. It is well known that in front of the edifice six or seven steps, to-day covered by the soil, lead up to the porch, which bear the inscription of Agrippa. It is necessary, thence, to descend two metres into the interior of the monument. It will be of interest, now, to learn whether we have here a subterranean hall, a bath, or the cellar of a square temple.—*L'Ami des Monuments*, 1892, No. 30, p. 120.

Prof. Lanciani has contributed to the *Bull. Arch. Com.*, 1893, pp. 150–159, an article entitled *La Controversia sul Pantheon*. He shows that the fact of the Pantheon being in its circular portion entirely the work of Hadrian was already known, though needing confirmation. The fire of 110 is shown to have necessitated not a repair but a complete reconstruction. The main problem is: did Hadrian respect the architectural forms of Agrippa or did he, as has been recently asserted, change the ground-plan of the structure from square to circular and even change the axis. Sig. Lanciani pronounces emphatically against both hypotheses. The necessary foundations for the supposed square building are entirely wanting, nor have any traces of such a superstructure been found. Besides, the best proof is the ancient pavement found a couple of metres below the present. If it were that of a square cellar, it would be perfectly flat, whereas it is inclined toward a centre, thus proving that it belonged to a circular structure. The æsthetic difficulty raised by the dissonance in the lines of portico and the circular structure, is met by the observation that the circular structure was so completely masked as early as the time of Hadrian as to be entirely invisible.

MUSEUM OF PAPA GIULIO.—In this museum a new hall has been inaugurated, containing the sepulchral furniture of two necropoli near the ancient Falerii. One of them belongs to the period when painted vases were already being brought from Greece to Italy. The second proves the existence at a very early date on this site of a centre of Italic population of unusual importance attended by a necropolis of trench

tombs—*tombe a fossa*—and of vases in the pure Villanova style. The hall contains also many arms and implements of stone found in the caves that encircle Civita-Castellana.—*Chron. des Arts*, 1892, No. 23.

AURELIAN'S VICTORY.—NOTES BY LANCIANI.—An historical document of very modest appearance, but of remarkable importance, has been found in the Catacombs of Priscilla on the Via Salaria. It is a gravestone containing the name of an Epictesis on the outside face, and a *tabula lusoria* or gaming table on the back or inner side. These tables are composed of thirty-six letters, arranged in three parallel lines of twelve each, and each line is divided into two groups of six letters. The thirty-six letters generally express a sentiment complete in itself, and allusive to the fortunes of the game, to the noisy merriment of the winners, to the despair of the losing party, to the anxiety of "backers." The meaning of the present one is altogether different. The words are:—

HOSTES—VICTOS
ITALIA—GAUDET
LUDITE—ROMANI

"Italy rejoices in the defeat of her enemies: O Romans, come and play." A second table with an allusion to the same historical event has been discovered fifteen hundred miles away in the Catacombs of S. Eucharius at Trèves. Like its Roman mate, it contains on the outside the epitaph of a Memorius, husband of Festa, who died at the age of thirty seven; on the inner face the same *tabula lusoria* expressed with a different formula:—

VIRTUS—IMPERI
HOSTES—VICTI
LUDANT—ROMANI

"The enemies of the Empire have been defeated: O Romans, come and play."

What is the victory which causes such intense relief to the populations of the Empire, so that they are invited to give up all concern about barbarians invading their land, and devote themselves to the joys of life? It was suggested at first that the battle alluded to was that of Pollenza, gained by Stilicho over Alaric and the Goths in 403, or else that of Fiesole, gained by Radagisius in 405.

But both funeral inscriptions are at least fifty years older than the victories of Pollenza and Fiesole. The gaming tables, therefore, must have been made in the third century, and their inscriptions must refer to another victory famous in the history of the Empire. This can be but one: the victory gained by Aurelian in 271 over the barbarians on the banks of the Metaurus, near Ganum-Fortunæ. The terror which

struck the population of Rome and of the Peninsula at their first barbarian invasion was such that the Emperor and the Senate decided at once to fortify the capital. The hurry with which the walls of Aurelian were raised can be realized by those only who have had the opportunity of making as it were their autopsy when the walls have been cut open by the engineers of the "Piano regolatore."

In 1884, while the wall between the third and the fourth towers on the right of the Porta S. Lorenzo was demolished, a nymphæum was discovered in the thickness of the wall itself, with the statues still standing in their niches. And good works of art they were. One of the groups, illustrated by Prof. Petersen, and representing a fight between satyrs and giants, is now exhibited in the Palazzo dei Conservatori.

The two stones found at Trèves and at Priscilla's catacomb are the only epigraphic record yet discovered of one of the greatest events in the history of Rome.—London *Athenæum*.

In the *Bullettino Arch. Comunale* of Rome, Prof. Lanciani has published a paper (1892, April-June) in which he makes a careful study of Aurelian's wall in connection with the above-mentioned inscriptions. After calculations as to the land expropriated, the length of walls and number of towers and other accessories, Lanciani shows how this wall was built not with especially manufactured bricks, as we find in the works of Hadrian, Severus and Caracalla, Domitian and Theodoric. Aurelian used the material of the constructions that were demolished to make room for the fortifications. This fact was illustrated near the Via Montebello where the material of two mausoleums came to light in the wall. The line followed by the wall was that of the city duties, which gave a good basis for his constructions. This duties line was very ancient; even earlier than Marcus Aurelius: the expense and trouble of building was thus much lessened.

A SLAVE'S COLLAR.—A slave's brass collar recently found in Rome has the inscription: *SERVVS SVM DOMNI MEI SCHOLASTICI V SP TENE ME NE FVGIAM DE DOMO PVLVERATA*. It was found under the church of S. Maria de Caccabariis. It was about 40 cent. in circumference and was riveted behind the neck. The collars hitherto found usually have the inscription engraved not on the collar itself but on discs which were hung or soldered to it. They are all posterior to the edict of Constantine forbidding the disfiguring of the faces of runaway slaves.—*Not. d. Scavi*, 1892, p. 23.

ACTS OF THE ARVAL BROTHERS.—The slabs containing the acts of the *Fratres Aruales* have been rearranged and enclosed in different frames by order of the Ministry. In the course of the work various details were noted which are published in the *Not. d. Scavi*, 1892, pp. 267-272.

Several fragments previously separated are found to connect; some new letters have been added; the juxtaposition of several fragments is varied. Besides this, attention is called to a new fragment found near the Tiber, which belongs to the time of Claudius; it contains five names, four of which are known and belong to this period.

FROM THE TIBER.—A travertine block brought up from the bed of the Tiber gives the consuls of the year 745 u. c. and commemorates work on some public monument. An inscription on a travertine base, also from the Tiber, commemorates a gift to the famous temple of Æsculapius by a man whose name is given as *Populicio* instead of *Publicius*. Part of a terminal cippus from the banks of the Tiber refers to the works executed in 700 u. c. by the Censors P. Servilius Gauricius and M. Valerius Messalla.—*Not. d. Scavi*, 1892, pp. 266-7.

SCULPTURE FOUND ON VIA LANZA.—On the Esquiline, Via Lanza, the following sculptures have been found: (1) good head of athlete, badly injured; (2) a headless armed bust; (3) part of a slab with Byzantine reliefs—animals and meanders; (4) fragment of statue of Diana.—*Bull. Arch. Com.*, 1892, p. 187.

WINE-POURING SATYR.—Sig. Ghirardini publishes in the *Bull. Arch. Com.* (1892, pp. 237-260) a study on the replicas to be found in Rome of the type of the youthful figure—athlete or satyr—in the act of pouring out wine. The original is attributed to Praxiteles. The principal Roman examples are: (1) one in the Boncompagni—Ludovisi collection; a second in the Capitoline museum; and a Vatican torso.

TIVOLI.—AN ANCIENT NYMPHÆUM.—At about a kilom. from Tivoli a vast piscina or nymphæum has been found, of circular form. It is built in *opus reticulatum*. Within it were a number of sculptures in poor preservation and of late art.—*Not. d. Scavi*. 1892.

VETULONIA.—NEW EXPLORATIONS.—In April, 1892, excavations were renewed in the necropolis of Vetulonia in the tumulus of Pietrera, which had been partly explored in 1891, when some bracelets of gold wire and a necklace of gold were found. On the present occasion a deposit of objects was found including: (1) two gold bracelets *a benda trinata* of exquisite workmanship, with decorations stamped on gold leaf with heads and figurines, the fifth of the kind discovered here; (2) a necklace of seventy *acini* of gold leaf and some thirty pendants of gold leaf in the shape of female busts; (3) fragments of bracelets of silver gilt of an entirely new type; also pieces of a silver box, etc.—*Not. d. Scavi*, 1892.

VULCI.—F. von Duhn contributes to the *Atti e mem. della R. depart. di Storia Patria di Romagna*, Jan.-June, 1892, an important article on the

conclusions which he believes should be drawn from the work of GSELL, *Fouilles dans la nécropole de Vulci* (Paris, 1891). He writes in view of the criticism of the book published by Prof. Pigorini in the *Bull. di Pal. Italiana* (1891, pp. 181-5). After praising in the highest terms the conscientious exactitude of Gsell's work, he sets out to show that from its material he is able to reach conclusions diametrically opposed to the author's in regard to the relation between the rites of combustion and inhumation, conclusions that give support to the opinions expressed by him in the *Bull. di Pal.* for 1890 (pp. 108-31), which were summarized in this Journal (1891, pp. 318 sqq).

The question, briefly, is this: Ghirardini, basing his views on the excavations at *Corneto*, concluded that the people of the well-tombs, or tombs for cremation, was identical with the archaic population of the Alban hills and the plains of the Po, an Italic people, and different from the Etruscans, who originally inhumed their dead, burying them in trenches, cases or chambers. Brizio, on his side, reached the same conclusion as Ghirardini, from the study of the necropoleis of *Bologna*, believing the tombs for inhumation to be Etruscan, and those, for example, of the necropolis of Villanova, to be Italic. Such is also von Duhn's opinion. An opposite ground has been taken by Helbig, Undset and Gsell: the latter, basing himself on the important excavations which he carried on at Vulci in 1889, concludes that "cremation remained (at Vulci) a much used rite after the disappearance of the well-tombs" (p. 359, 1). In his examination of Gsell's material von Duhn prefixes two considerations taken from Gsell: (1) "The bones are usually very poorly preserved in the necropolis of Vulci;" "on account of the action of fire, calcined bones are better preserved than those of inhumed bodies," and consequently "when no trace of the deceased is found, inhumation is probable." (2) "It is possible to confound bones of animals with human remains." There are three groups of tombs at Corneto studied by Gsell: (1) that near the *ponte della Badia* (B); (2) that at the place called *la Polledrara* (P); (3) that to the north of the *Cuccumella* (C). The latter contains the earliest tombs. After a careful study of all the tombs von Duhn draws up the following table:

	CREMATION		INHUMATION		UNCERTAIN
	CERT.	PROB.	CERT.	PROB.	
I) Primitive period, nearly contemporary with the well-tombs of Corneto, about up to 650 B. C.	42 (C)				
II) Period of trench tombs ("fosses primitives") and cases (c. 700-500)		2 (P)	9 (C) 25 (B) 16 (P)	1 (C) 5 (B) 3 (P)	2 (C) 7 (B) 7 (P)
III) Period of trench and case tombs with Greek figured vases (c. 550-350)			2 (C) 29 (P)	3 (C) 18 (P)	3 (P)
IV) Period of tombs with large chambers of developed Etruscan type (IV-III cent.)			indefinite number, all for inhumation		
Incineration (alone up to c. 650)	42	1			
Inhumation (from c. 700 on)			81 besides those of period IV	30	
Uncertain cases but prob. also of inhumation					19

Gsell's report, therefore, demonstrates the exclusive use of cremation in the period of the well tombs, a period which, according to von Duhn, antedates in general the arrival of the Etruscans, which happened in Vulci in the second half of the VIII century. It demonstrates, on the other hand, the increasingly exclusive use of inhumation accompanied by other new rites, suited to a warlike people, from the VII century on.

SICILY.

SIG. ORSI'S EXCAVATIONS.—We have already called attention to Sig. Orsi's immense activity in Sicily. This is made evident by the reports which he issues from time to time in the *Notizie degli Scavi*. By his means Sicily is becoming the part of Italy where the most interesting excavations are being carried on. See for his work in 1890 and 1891 the *Notizie* for November and December, 1891.

MEGARA HYBLÆA.—The history of Megara and of its exploration up to 1889, as well as a description of the site, are given in a volume reprinted from the *Monumenti Antichi* of the Acad. dei Lincei. It is entitled *Megara Hyblæa, storia, topografia, necropoli e anathemata*, and is written by Cavallari and Orsi, but mainly by the latter. It is

shown how the city was completely destroyed in 482 B. C. by Gelon of Syracuse, and was henceforth merely a Syracusan fortress. As early as the VIII century there are traces of its commercial activity. Orsi opposes the theory that Megara Hyblaia was from the beginning a city inhabited both by Siculi and Greeks. He believes that it was a purely Hellenic colony, and that the allied Siculi dwelt on the surrounding hills. He strengthens his argument by the fact (1) that Megara was not easily defended seaward (whereas the Siculi always selected rocky sites on the sea); (2) that the antiquities found there are purely Hellenic; and (3) that on the overhanging hills there appears a totally distinct necropolis of the Siculi. Orsi asserts, besides, that there is no example of the commingling of Greeks and barbarians in the same city. E. Pais, in his review, contradicts the last statement, giving in rebuttal the examples of Motye, of Leontini, of Halikarnassos-Salmakis, and of Emporiæ.—*Studi Storici*, I, 3, 1892, pp. 391-6.

For some thirty years before 1879, clandestine excavations had been carried on with disastrous effect; but in that year regular work was started under Cavallari. No record was kept, but the material results may be seen in the museum of Syracuse, consisting of a fine series of Corinthian vases, of black-figured lekythoi, and other minor ceramics: of red-figured vases there was but a single lekythos of stiff style, and only a few objects in bronze and precious metals. The work thus begun was not resumed until 1889, when it was carried on from January to May with the double intent of settling the cardinal points of the topography of the city and the limits of the necropolis. Prof. Cavallari had charge of the city; he cleared a section of the city wall with four towers and an important gateway, as well as a storehouse of late date. The excavations of the necropolis were in charge of Sig. Orsi, and in the first campaign 311 tombs were opened, the great majority consisting of large monolith sarcophagi. Some archaic terracottas having come to light between the first and second towers, which were conjectured to belong to a temple, this region was carefully explored. The results were reported in the volume by Cavallari and Orsi already referred to.

A new campaign was inaugurated in 1891 in the Schermi property. The tombs found here, also in great part monoliths, are numbered from 311 to 627. Their contents were added to the museum of Syracuse; a portion is synchronous with the contents of the Vinci tombs opened in 1879, but a section of this part of the necropolis seems to be the most archaic, as it contains a quantity of proto-Corinthian jewelry and vases and some paste scarabs. Especially noteworthy is

a hypogeal chamber of grandiose structure, decorated above with a band including Doric astragals and kymation in perfectly preserved sculpture.

The excavations of 1892, beginning with the tomb 628, will probably exhaust the necropolis, and if all are published with as much care as the first this will be the first Greek necropolis of Sicily explored with rigorous method and care and fully illustrated. The tombs are numbered in three series: the Vinci begin with 1 followed by a V, the Schermi begin at 630; others found in the country surrounding these fields are numbered alphabetically in the report. During February and March tombs 628 to 649 and A to V were excavated. Nearly all were monolith sarcophagi: 636 was of tiles; C a sepulchral bed; D and 641 ossuaries; K a hydria; Q and S chambers or cells. In general the contents of these tombs were characterized by the scarcity of Corinthian ware and the abundance of black-figured lekythoi and painted kylikes, skyphoi, aryballoi and pyxides. There are but few bronzes and some jewelry.

The excavations were continued during the month of April, resulting in the opening of a large number of tombs numbered on the official list from No. 40 to No. 68. Many contained merely the body; the majority of the rest, fragmentary vases of ordinary manufacture and some decorative objects. The greater part of the tombs were sarcophagi; some monoliths, but most of them constructed; some were chambers or *hypogæa* (Nos. 51, 52). The most interesting vases were found in Nos. 54 and 65. In 54 there were: a large zoned stamnos; a Corinthian aryballos; two zoned skyphoi; a black-figured kylix; a lekythos with three horses, *etc.* In 65 was: a small black-figured lekythos with four figures, representing the fight of two hoplites, with two spectators; another similar lekythos also with four figures.—*Not. d. Scavi*, 1892, pp. 210–14.

During the latter half of April (18–26) tombs 687 to 769 and 67 to 73 were opened. They were mostly monolithic sarcophagi of different sizes, intermingled with which are a few cells. The contents were, as usual, largely of terracotta vases, especially black-figured *lekythoi*, Corinthian *bombylioi* and *aryballoi*, zoned *skyphoi*, small amphorae, *etc.* There are also a number of more unusual objects. Such are: a female figurine of the type of Spes; terracotta masks; vases in the shape of a horse-head and a ram; a statuette of Bes; several female statuettes. Some of the subjects on the vases are: zones of animals, combat of hoplites.—*Not. d. Scavi*, 1892, pp. 243–52.

The excavations from May 1 to May 16 are reported in the *Not. d. Scavi*, 1892, pp. 278–88. The tombs were of the usual variety of mon-

olitic sarcophagi, cases formed of slabs, and hypogeal cells or chambers. The contents were mainly vases. Many were plain, unpainted examples, some of bucchero. There were many Corinthian *bombylioi*, *aryballoi* and amphoras; there were also a number of black-figured vases, especially *lekythoi* and hydrias.

Dr. ORSI has brought to a close his campaign at the necropolis of Megara Hyblaia, where the tombs opened now number a thousand. Among the results obtained must be mentioned some objects in ornamental glass; none had been previously found.—*Athenæum*, June 18.

RAGUSA.—HYBLA HERAIA.—The powerful ancient city of Hybla Heraia has been unanimously located on the lofty rocky site of Ragusa. It was long the successful opponent of the Greek states of Gela and Syracuse, being a city of the Siculi like its two homonyms. In 453 B. C. it was the only one among the Siculan cities to refuse to take part in the great national league against Hellenism formed by Ducetius. Shortly after it was drawn inevitably into the orbit of growing Hellenism.

Archæologically the city is unexplored. The only remains generally known are a magnificent and picturesque group of tombs cut in several rows in the rocks surrounding the city, which if studied would probably disclose all the phases of the city's development from the neolithic to the Hellenic. In the mean time the works on the railway have brought to light some tombs which illustrate the period when the Greeks were inundating the neighboring Siculan regions with their artistic products. Although most of the objects found were stolen, many were recovered and placed in the museum of Syracuse. The tombs are of three types. To the first only one belongs. It is an oblong ditch with a lateral niche, covered with three large slabs. In it were found, possibly, two large Siculan amphoræ, with geometric painted decoration; also four large black-figured skyphoi which constitute a unique group, dating from the close of the VI or beginning of the V century. Vase 1 represents a bacchanalian scene; vase 2 with Amazons and Scythians in chariots, flanked by sphinxes; vase 3 with athletic contests; vase 4 with winged sphinxes and incipient cock-fight(?). There were also other smaller vases, a number of bronzes including a decorated archaic patera. The Siculan vases can hardly have belonged to the same tomb, and date a little earlier. The second type of tomb is formed of a ditch dug in the sandstone: at its bottom is a monolith sarcophagus with its heavy monolithic top with gable roof, on the upper surface of which the vases were placed. Three slabs covered the ditch. Among the vases are two small kylikes, low and vari-colored, one of which has figures of Silenoi in a good late

black-figured style of Attic manufacture. This type of tomb may also belong to the close of the VI century.

The third type of tomb consists of a ditch dug only to a depth sufficient to contain the large sarcophagus. Several tombs of this type were found in an unfinished condition, thus showing the method of their formation.

It is not yet certain whether the necropolis to which all these tombs belong was one devoted to Greeks resident in Hybla or to Hellenized Siculi.

Traces of another necropolis have been found, also Greek, in the valley of the Erminio, opposite the suburb.—*Not. d. Scavi*, 1892, pp. 321–32.

SELINOUS.—Prof. Halbherr writes as follows to the *Athenæum*: “During the last two years excavations have been made with the object of bringing to light the fortifications which lie around the Acropolis of ancient Selinous, now called Selinunte. In exploring the western side of these walls of defence two towers were discovered last year (1891), one semicircular, the other rectangular. Near the latter a metope was found, somewhat broken in the lower half, representing two magnificent figures of divinities of fine archaic style, which have been identified by Prof. Patricola as Hermes and Hera. This important and unexpected discovery (for it was made outside the Acropolis and in a place where no temple existed) has been followed by others. In the new campaign, begun this year (1892) on the 30th of January, and directed to an examination of the fortifications added at the northern entrance of the Acropolis, there came to light on the 10th of February three new metopes. They were found amongst the heaps of stone belonging to a wall badly constructed out of ancient materials, a few metres distant from the semicircular tower disinterred last year. The stone which has been used for these sculptures is a white *tufa* of Menfi (a locality to the east of ancient Selinous), which stone, as has been proved by all the excavations hitherto made, was commonly used by the Selinuntines in their sculptures, and especially in archaic metopes. The thickness of the blocks of these three newly discovered metopes is 30 centimetres, and their dimensions show that they belonged to a single edifice; for they are all of equal height, and vary only slightly in width—a circumstance explained by the well-known fact that in the frieze of a temple the metopes nearest the angles were of a slightly different breadth from those in the middle. But according to Prof. Salinas, of Palermo, they did not belong to any of the temples hitherto discovered at Selinous. The temple from which they come, and which will probably

be found if excavations are made on a large scale in the interior of the Acropolis, must have been destroyed in very ancient times, because these stones served as building materials for the fortifications, which were very likely erected by the Syracusan Hermokrates, not long after the original walls of the city had been destroyed by the Carthaginians in the disastrous struggle of 409 B. C.

The best preserved of these metopes is almost entire, being only slightly injured in the lower angle of the right side, and still more slightly on the surface of one point of the cornice. It represents a strongly built bull, with long tail, in the act of running, or rather, as would appear from the position of the fore legs, swimming in the sea, an act which is conventionally indicated by means of the emblem of two dolphins represented under the legs of the animal. The head of the bull is sculptured in front view (not, like the body, in profile), with short but thick and strong horns, and abundant hair between the horns arranged in many small curls or clumps. Upon its back is seated a woman clothed in a long *chiton* and with a short *himation*, or small mantle, which reaches down to the waist, and has an indented border fringe all around. The figure is holding on with the left hand by a horn of the bull, while she supports herself with the right hand on its back. The type of the face in profile, the arrangement of the hair, which falls upon the shoulders in two thick masses, and the angularity of the curves, especially of the thighs and of the knees, are characteristics of the archaic style to which it belongs; but the whole appearance of the figure possesses a certain grace and life, which display very accurate workmanship, and a more perfect art than that which produced the rude and grotesque figures of the Selinuntine metopes now in the museum of Palermo.

Whilst this block gives us the representation of a myth, viz., the rape of Europa by the bull, the second metope—also entire, but a little more damaged in the lower part—presents a single figure of emblematic character, consisting of a winged sphinx, the head sculptured in profile, with thick hair falling on the shoulders. It has a long tail which, passing between the hind legs and coming up under the belly, curls in the air high over the hinder portion of the body, almost to the height of the wings, thus appropriately filling up the artist's field. The sphinx is in the act of walking slowly towards the right, thus making us suppose that there was another metope serving as pendant to it, with the figure of a sphinx going towards the left. The type is strongly suggestive of an Oriental character.

The third metope was found completely ruined. In order to make it fit in the construction of a wall the figure had been broken away in

ancient times with some iron implement, so that only traces of the relief now remain. But these are sufficient to show that it represented a bull with a man who had it in command, viz., a scene from the myth of Herakles. Herakles with the bull is also a type frequently occurring on the coins of Selinous, and Prof. Salinas has proved that such representation formed that of the official seal of the city itself.

All these metopes preserve notable traces of polychromy, which, however, cannot be thoroughly studied till the cleaning is finished. In the metope of Europa with the bull the ground was painted red, as was also the inner part of the bull's ears. The pupils of the animal show traces of a dark color, and remains of a blue color can be seen amongst the hairs of the tail. The graffite palmettes and a deeper-cut egg border on the upper corner were also painted.

Prof. Salinas, who has published his report in the *Monumenti dei Lincei*, with plates in photogravure, is of opinion that these metopes, in which a resemblance can be discerned to the more archaic terracottas inspired by Oriental art, are of a little later date than the end of the VII or the beginning of the VI century B. C.

Since the above letter was written Prof. Salinas has announced two more discoveries at Selinunte. The first, which is of great interest for the topography of the ancient city, is that of the walls which formed an enclosure before the northern gate of the Acropolis, before the fortifications disinterred during these late years were constructed. The second discovery, which has an important bearing on the history of art, is that of some pipes of painted terracotta with their water-spouts, and some large slabs, also of terracotta, with painted decorations fired upon them, designed to receive the crowning of a temple, according to the same system found at Olympia in the building of the Sikeliotai, and at Selinunte itself in the largest temple of the Acropolis. It was after the excavations at Olympia that Dr. Dörpfeld and others began to study this species of ornamental terracottas. Their origin is very ancient in the history of temple architecture, and they served to cover those upper parts of the temple which were made of wood, as the extremities of the beams of the roof, &c., and to protect them from the weather. They were fixed in their place by means of nails, and formed the *γείσα* or cornices both on the sides and in the front; but in Greece their use was soon abandoned when marble began to be employed in the construction of temples. In Sicily and in Southern Italy, where inferior stone continued longer in use, it would appear that such terracottas remained longer in vogue. Remarkable examples of them have been found of late years at Pæstum and at Metapontum. The pieces now found surpass both in measurement and

in preservation any that were hitherto known, and may lead to the discovery at the entrance of the Acropolis not only of the building from which the recent metopes have come, but also of a building of larger dimensions than even the greater temple, which the painted terracottas now discovered served to decorate.

To this we will add: the discovery of the main street of the Acropolis with its cross streets; the basement of a temple hitherto unknown; details of the fortifications of Hermokrates with its loopholes, subterranean galleries, gateways and doors on their hinges, towers and guard rooms.—*Chron. des Arts*, 1892, No. 14.

SYRACUSE.—We wish to call attention to an interesting though relatively brief report published by Sig. Orsi in the *Not. degli Scavi* (1891, pp. 377–416) on Syracusan antiquities discovered under his direction. He explored the walls of Ortygia and Maniace, whose contents date mainly from the VI and VII centuries. Then follow discoveries at Neapolis and Achradina, in the catacombs, the necropoleis of Tusco, those between Achradina and Epipolai, and the Plemmyrion. In the latter necropolis there were found many very fine Greek vases of the best style both black- and red-figured, many of them Attic. The discoveries date mostly from so distant a date that we refer for details to the *Scavi*.

A SICULAN NECROPOLIS.—In January, 1892, excavations were begun in a Siculan necropolis at *Cozzo del Pantano*, on a rocky table land called *Paracontata*. In its walls to the S. and N. are excavated tombs with windows, of which thirty-seven were explored, with results embodied in the *Not. d. Scavi*, 1892, pp. 101–104. Only a few had contents of note. In No. 7 was a Mycenæan vase in form of a chalice (Furtwängler, *Myk. V*, xviii, 122). In No. 16 a mass of broken Siculan vases. In No. 30 two archaic Greek vases. Many objects of later date were mingled with the primitive deposits.

Prof. Halbherr remarks in the *Athenæum* on the subject: "It is composed of the usual small chambers excavated in the rock, some of the larger having the form of a real *tholos*. The greater part have been rifled in former times, but in almost all there were found remains of primitive Siculan grave-goods in greater or lesser number. In some was recognized above the deepest and most ancient stratum a Greek deposit of the V and VI centuries B. C.; and in one was found a later Roman deposit of the III or IV century A. D.

"From the discoveries of Dr. Orsi on this new site it would seem to be proved that the necropolis belongs to the period which is called by him the second Sicilian period, and which is determined by the

tombs of Milocca and by those of Plemmyrion. Objects of flint are here rare, because they give place to bronze. Still, there are not wanting axes of basalt, of which six were found in a single tomb. Amongst the numerous objects of bronze are some *fibulæ* of undoubtedly primitive types, which will help to throw light on the much vexed question of the *fibulæ* from Mykenai and from the *terremare*. From large and rich tombs were taken two Mycenæan swords in fragments, and from others some dagger blades. But a very remarkable fact is the presence in a tomb of a vase of Mykenai, the third which has now been discovered in Sicily. It is a *kylix* in form, and the decoration is perfectly identical with that of one from Haliké. One tomb, not very large, but intact, proved to contain an enormous number of corpses, not fewer than sixty skeletons being counted. Another contained, by the side of numerous skeletons, some fifty fragmentary vases, a great number of which can be completely put together. The prevailing forms are those of a cup and foot in the shape of a double cone touching at the summits, and of a cup with stem in form of a tube, in both of which forms Dr. Orsi is inclined to recognize copies in terracotta of vases in metal, maybe Mycenæan. Some are furnished with enormous handles in the form of two horns, and they are about a half a metre high.

“The Roman *Monumenti dei Lincei* will publish all the reports of Dr. Orsi and Commendatore Cavallari. That of the first campaign of excavations—which has furnished important topographical and archæological results, having brought to light a very large archaic collection, especially of vases and *figurini* in terracotta, from more than two hundred tombs—is now being issued. The results of the second campaign are being arranged and illustrated for a succeeding number of the *Monumenti*, while a third campaign of excavations has just begun, and already about a hundred and fifty new tombs, hitherto untouched, have been explored, some of which give promising results.

ITALY: CHRISTIAN ANTIQUITIES.

THE GOVERNMENT AND ART COLLECTIONS.—Early in 1892 in consequence of the alienation by Prince Sciarra of the most important paintings of his collection, the Italian Chamber passed a law relating to all collections of works of art subject to the *fidei commissio*. A yearly credit of 500,000 francs is placed at the disposal of the ministry of Public Instruction for the purchase of private rights over galleries, collections and works of art whose historic or artistic value shall have been recognized. Such objects must always remain in the city where they are; those in Rome shall be placed in the Capitoline

collections. In case the owner is neither willing to sell, nor able to conserve his collection, the State takes upon itself the cost of its care, and in return charges an entrance fee. Various fines and terms of imprisonment are imposed on transgressors.—*Chron. des Arts*, 1892, No. 9.

THE CHRISTIAN BASILICA.—M. de Lasteyrie read before the *Acad. des Inscriptions* an essay on the origin of the Christian basilica. His conclusion is that it is an error to seek in a single type of construction, like the basilica of the large Roman private houses, the model which the Christians reproduced without modification. In reality several elements concurred in the formation of the Christian type. From the civil basilicas it took its oblong shape, its internal colonnades, the form of its roof; from the Roman houses its atrium: from the exedras and other places of assembly, the apse.—*Chron. des Arts*, 1892, No. 6.

POLENTA.—AN EARLY MEDIAEVAL CHURCH.—A church at Polenta, not far from Bertinoro in Romagna, has been the object of various studies and monographs, which show it to be an extremely precious work belonging to the most obscure period of Italian Christian architecture, the VIII–IX centuries. It is a basilica with three apses, with arches supported by columns, and an important columnar crypt with a raised choir above. The last part of the VIII or the beginning of the IX appears to be the period of its foundation, and there are documents concerning it as early as 977. The capitals of its columns and the chancel screen are very important for helping to determine the character of decorative sculpture at this time. The references are: ANT. SANTARELLI, *Di un'antichissima chiesa in Romagna* (*Arte e Storia*, an. ix, No. 28): C. CILLENI-NEPIS, *Il tempio di Polenta*: C. RICCI, *Il castello e la chiesa di Polenta* (*Atte e mem. Stor. Pat. Romagna*, S. iii, vol. ix): R. ZAMPA, *Il castello e la chiesa di Polenta nella provincia di Forlì*, 1891 (*Il Politecnico*; Milan). All these are reviewed by C. Errera in the *Archivio Storico Italiano* of Vieuksseux, 1892, pp. 132–6.

ROME.—THE PLATONIA AT S. SEBASTIANO. — The ancient subterranean chamber behind the apse of the basilica of S. Sebastiano on the Via Appia called the *Platonía* was, according to early tradition, the temporary place of burial of SS. Paul and Peter. In January, 1892, investigations here were commenced by entering the subterranean tomb next to the large open chamber. It had been last entered by Marchi and Perret forty years ago. Its walls and vault had paintings of the IV century, probably executed by Pope Damasus who, according to the *Liber Pontificalis*, decorated the Platonía with a metrical inscrip-

tion. In the lunette on the right is a scene where the bust of Christ appearing from the clouds is presenting a crown to S. Peter on his right, who receives it in his pallium. S. Paul, with arms extended, is on the left. At each end is a palm tree. A corresponding scene, entirely destroyed except for part of the two palms, was in the opposite lunette. The paintings of the vault probably represented the twelve apostles in six compartments, only two of whom can be discerned. In the chamber is the double tomb, lined with marble, in which the sarcophagi of the two apostles are thought to have rested and to have been removed before the construction of the vault.

The arcosolia surrounding the Platonica were then studied and found to have been adossed to its surrounding wall after its construction in the III century, after the pavement of the Platonica had been raised in the IV century. This late date would not seem to agree with the stuccoes in the arcosolia, which are of elegant and early design with pilasters, leaves, flowers, genii and imitation of colored stones. The artists of these stuccoes are indicated by the following inscription scratched on the arch of one of the arcosolia: *MVSICVS CVM SVIS LABVRANT-IBVS VRSVS FORTVNIO MAXIMVS EVSE(bius)*. Above the arcosolia a band of paintings was found representing, at least in part, pastoral scenes, which was covered up later by a raising of the arcosolia.

At the corner of the chamber was the entrance to another chamber which was closed up in the IV century. It dates from the III century. Its pavement was found 2.35 metres below the raised pavement of the IV century. Remains of mosaics, a rough sarcophagus and a male statue of poor style of the III century came to light here.

The discovery of an ancient entrance of the I century, with four steps leading to the old Roman road, not connected with the Platonica, shows that the site of the Platonica in the time of the apostles was an open area; that if they rested here after their martyrdom it must have been in a structure now destroyed, and that the Platonica is entirely a structure of the III century. But the best solution is that the bodies were not transferred here until the persecution of Valerian in 258. In the excavations there came to light a number of fragments of Christian sarcophagi of the IV century.—S. MARUCCHI, *Not. d. Scavi*, 1892, pp. 90–97.

CHURCH OF S. COSIMATO.—In the enlargement of the hospital of S. Cosimato, undertaken by the Congregation of the Carità, the level of the primitive church has been found under the pavement of the old choir of the monastery. A part of its ancient pavement remains consisting of a mosaic of white and black cubes, of rude execution, with squares and bands of white and colored marbles, such as granite, porphyry

and serpentine. The mosaic is divided into compartments of varied design: in one is a screen, in another a fish, in a third two eagles with wings spread, while in others are series of small squares and triangles. Among other finds are: (1) a marble slab with Italo-byzantine geometric decoration also from the old church; (2) part of the front of a sarcophagus in relief; (3) three Christian inscriptions from a Catacomb, one Greek, the other two Latin. Among the Christian terracotta lamps found there was one of great interest with the representation of a city with gates, temples, *etc.*, and, below, a fisherman in a boat, and another one standing in the water raising a net. In demolishing an old altar near the apse there was found imbedded in it a tile-covered urn containing several vessels with sacred relics, especially bones, ashes, earth and pieces of stuffs. The vessels were: two glass vases of the XVI century, one of which contained a reliquary cross of bronze of Byzantine style with figures on both faces; a circular ivory box with open-work decoration; three wooden boxes.—*Not. d. Scavi*, 1892, pp. 315-6.

S. MARIA IN COSMEDIN.—M. Geffroy, director of the French School, reports to the *Acad. des Inscriptions* that a Society of Architects has recently been founded in Rome, mainly for the purpose of studying, preserving and restoring the monuments of antiquity of the Middle Ages. The government confided to it the restoration of the basilica of S. Maria in Cosmedin. The president, Sig. Giovenali, had charge of the work in the interior of the church, and a report on the results has been made by Comm. Stevenson. Some very curious stuccoes, dating perhaps from the close of the IV century, and some paintings anterior to 1000 A. D. have been found. The slabs of the pavement which were used in forming the usual Cosmati designs, when reversed, showed an earlier decoration of the Byzantine type. The plan is to restore the basilica to the condition in which it was in the year of jubilee 1300.—*Chron. des Arts*, 1892, No. 39.

MEDIAEVAL CAMPANILE.—In restoring the interior of the house of the Oblate nuns at Tor de' Specchi, toward the Via Montanara, there came to light part of a mediæval bell-tower. It is constructed with two-light arch windows with side pilasters sculptured, and central colonnette decorated with Cosmatesque mosaic. It belonged to a small ancient church which stood near S. Maria de Corte, on whose site the present church of Tor de' Specchi is built.—*Not. d. Scavi*, 1892, p. 159.

A XV CENTURY VIEW OF THE INTERIOR OF S. PETER'S.—M. Paul Durrieu has communicated to the *Acad. des Inscript.* the fact of the existence in a MS. of the *Grandes Chroniques* at the *Bibliothèque Nationale*, of a miniature of Jean Fouquet, which reproduces with remarkable fidelity the

interior of the old basilica of S. Peter. It is known that Fouquet lived in Rome under Eugenius IV (1431–47), and it must have been then that he acquired the knowledge which he afterwards used for this miniature. Until now there was no representation of the interior known earlier than the xvi century, and the present is unique in value, not only as being the earliest but perhaps the most exact of all known views.—*Chron. des Arts*, 1892, No. 17.

A HUNGARIAN SCHOOL FOR HISTORY AND ARCHÆOLOGY.—Through the liberality of Mgr. Fraknoi, second president of the Academy of Budapest, a Hungarian Academy for the study of history and archæology, somewhat on the plan of the French School, has been founded. It will be placed in a new building on ground purchased by Mgr. Fraknoi in the former Villa Sciarra near the Janiculum gate.—*Chron. des Arts*, 1892, No. 14.

SALE OF ITALIAN PAINTINGS.—The Leclanché sale in Paris in May included quite a number of Early Italian paintings. Some paintings are assigned to the xiv century, Sienese and Florentine schools: those of the xv century include Florentine and Milanese. The names employed in some cases indicate at least the style: such are, Botticelli, Cima, Ghirlandaio, Gozzoli, Filippino Lippi.—*Chron. des Arts*, 1892, No. 22.

MUSEUM OF INDUSTRIAL ART.—This museum purchased at the sale of the Simonetti collection a wonderful piece of Siculo-Arabic stuff of the xii century. It is a *chape* of cherry-red silk embroidered in gold, 2.45 metres in diameter. The design is of the type with the *om*, or sacred tree of the Persians.

SIENA.—**PAINTED ACCOUNT-BOOK COVER.**—At a session of the *Society of Antiquaries* in London Alfred Higgins exhibited two painted Treasury or Exchequer account-book covers from Siena, on which he read some notes touching also upon a series of similar covers now preserved in the Palazzo del Governo in Siena.

The lower half of the outer surface of the earlier of the covers exhibited bears an Italian inscription which shows this to have belonged to an account-book of the Treasury of the Commune of Siena for the six months from July, 1357, to January of the same year, according to their reckoning. The names of the chamberlain and four other officials appear with that of the clerk. "In the upper part of the cover, divided from the inscription by an attached band of leather, is a painting in tempera representing a scene in the treasury."

"The cover consists of a panel of light wood, fourteen inches long by ten broad and five-eighths inch thick. The back surface is that of natural wood, planed and smoothed." "Both picture and inscrip-

tion are framed with hammered gold borders bearing a simple incised pattern."

The second specimen exhibited is the cover of a similar book relating to the dates from January 1401 to June 1402. As in the former example the picture on the upper half depicts a scene in the Treasury.

"Below the picture in the place of the strip of leather on the earlier cover there is a fine band of ornament displaying six large shields of arms."

"The size of the present cover is seventeen inches by twelve and a half inches. Technically the methods of decoration are identical with those already described, but the skill with which the ornaments of the gilded gesso is produced by the use of blunted styles of varying size should be observed."

The magnificent collection of archives of the city and district of Siena is most admirably arranged in the Palazzo del Governo.

"The covers of the Treasury books there preserved have been framed, and are hung chronologically in the long corridors of the upper story of the palace. The lines begin at a very early date in the history of the local school of painting, and the whole development of that school may there be studied from the XIII century down to modern times." "Some have been identified as by the hand of Duccio di Buoninsegna, whilst others are as certainly by the Lorenzetti."

"Ambrogio Lorenzetti's famous symbolical figure of the Government of Siena, formerly supposed to represent the Emperor, is reproduced very closely on a cover of the year 1343-4, *i. e.*, four years after the last recorded date of payment for the master's fresco in the Sala dei Nove in the Palazzo Pubblico. One of the most important of these Treasury book covers, from the archæological point of view, has a picture showing the original arrangement of the choir of Siena cathedral, with the great pulpit of Niccolo Pisano on the south, inside the choir screen, and Duccio's great retable in its place over the high altar."

The South Kensington Museum possesses a specimen of these Siennese covers dating from 1360. The picture shows a monk in a white habit seated at a table counting money. He is the chamberlain, Frate Meo; his name alone appears with the inscription. The cover is small; it perhaps belonged to a book kept by the chamberlain alone.—*Proceedings of the Society of Antiquaries*, 2d S. XIV, 2 6.

VERONA.—**RESTORATION OF S. MARIA ANTICA.**—The small church of S. Maria Antica is one of the earliest in Verona. Its three naves remain uninjured by any radical changes. The restoration lately undertaken by the local commission has yielded, however, interesting results.

First, the walls were cleaned from stuccoes in barocco style, executed in about 1630, and this resulted in disclosing the existence of two side apses, and in showing better the form of the main apse. Two small frescoed niches were found in the main apse, those on the left representing the Annunciation and Visitation in XIV century style. The side-apses were without their semi-domes. The destruction of the modern barrel vault over the nave showed that it was anciently covered by three cross-vaults, as was also the case with the side-aisles; the latter remain. There were two transverse arches dividing the main vaults; a corresponding arch still remains as the triumphal arch. The long and narrow windows have been reopened. A piece of mosaic pavement, found under the left side-aisle, proves the existence, on this site, of an earlier church.—*Nuovo Archivio Veneto*, tom. IV, pt. II, pp. 358-69.

SICILY: CHRISTIAN ANTIQUITIES.

SOME SCULPTORS OF THE XVI CENTURY.—Sig. Mirabella publishes in the *Archivio Storico Siciliano* (1892, pp. 66-78) six notarial acts registered with the notary De Mulis of Alcamo in the years 1577, '79, '80, '81, which relate to three sculptors of the XVI century. Their names are Giacomo Pini Salemi, Baldassare Massa and Battista Carabio. The two former sculptors were intrusted with the decoration of the main chapel of the church of N. S. dei Miracoli outside of Alcamo; also statues of SS. Peter and Paul. The work, however, appears never to have been carried out. Massa was dead in August, 1580.

CATANIA.—THE STATUE AND RELIQUARY OF ST. AGATHA.—C. S. Patti has contributed to the *Arch. Stor. Siciliano* (1892, pp. 173-212) a paper entitled "*La statua, lo scrigno e la bara di S. Agata.*" The statue is a half-figure, a little over life-size, of silver-gilt, executed in France by an Italian artist in the XIV century. It rests on a base executed at least two hundred years later. It is a reliquary and contains the head and bust of S. Agatha. Two graceful angels are placed on brackets on either side of the original octagonal base of the bust with their arms extended to support its arms. The saint holds in her right a cross, accompanied by lilies, and in her left a tablet. The flesh tints are made of an opaque enamel. The outer garment is a heavy mantle falling over the arms. The face is beautiful, with blue eyes, smiling mouth, and long golden hair. The height of bust and base is 1.03 metres. The early base is beautifully decorated with enamels and broken up with Gothic buttresses. It bears the arms of the house of

Aragon, those of the city of Catania and perhaps of Gregory xi. There is an enamel composition at each angle representing: (1) bishop Martialis; (2) bishop Elias; (3) S. Catherine of Alexandria; (4) S. Lucia (?). Around the base is an inscription giving the history of the execution of the work under the two bishops, Martialis and Elias, by the artist Giovanni Bartolo, who finished it in 1376. Both bishops were from Limoges. Müntz regards the artist as the famous Giovanni di Bartolo of Siena. But the inscription reads *Joannes Bartolus et genitor celebris cui patri Ceve*. Sig. Patti thinks Bartolus here is not the name of the father—di Bartolo—and refuses to see Siena in *Ceve*. He regards Giovanni Bartolo of Ceva as a different artist from the Sienese. [I may suggest that this difficulty of Sig. Patti would vanish if he regards the work as the joint product of Giovanni [di Bartolo] and his father Bartolo: *Joannes et genitor celebris Bartolus*, the words transposed, as is often the case. I am also inclined to believe that the *Ceva* should read *Seña*, Patti to the contrary.] The work was executed apparently at Limoges.

A second important object is the reliquary containing the *arti* of St. Agatha. According to a very early tradition it was executed at Avignon by the same artist, and at the same time as the preceding. The cover, however, was executed two hundred years later in 1579. It is in the form of a rectangle surmounted by a gable roof. The exterior is decorated with decorated Gothic architectural forms in enameled silver, with figures in relief on a ground of gilded metal. Twenty colonnettes divide the decoration into as many compartments in each of which is a statuette of solid silver about twenty centimeters high, surmounted by a baldachin of exquisite workmanship. The base is in open work as delicate as fine lace. On the long sides the statuettes represent the twelve apostles seated: in the center of one side is S. Sebastian; in the other S. Jerome [Patti says Christ, but the lion and the broad corded hat point to S. Jerome]. In the four corner compartments are four bishops. In the two large compartments that decorate the two ends are represented: on one side the coronation of S. Agatha by Christ, and on the other S. Agatha and a figure representing Catania (?). The cover is rich and filled with figurines, and has an inscription with the date 1579. The date of the body of the work is conjectured by Patti to be the beginning of the xv century: he thinks it was executed in Catania, and not by Giovanni di Bartolo, but by Bartolomeo Vitale, who went from Limoges to Catania at this time. The style is said by Müntz to be Spanish, by Patti to be Flemish.

FRANCE.

MEGALITHIC LEGENDS.—M. Reinach called the attention of the *Acad. des Inscriptions* to the names popularly attached to megalithic monuments and to the legends connected with them, both of which are remarkably uniform over a broad extent of territory from England to Japan and India. Connected with them are many authentic survivals of paganism, related to giants, dwarfs and fairies, which prove how polytheism, expelled from the cities, continued to flourish in the country and still exists.—*Chron. des Arts*, 1892, No. 33.

In deducing certain general conclusions from the legends connected with megalithic monuments, M. Salomon Reinach (*Acad. des Inscr.*, Nov. 11, '92) asserts that these legends are allied to those that formed the Pelasgic mythology before the formation of the Greek Pantheon. This idea is confirmed by the analogy of the material civilization of Gaul at the megalithic period to that of Pelasgic Greece. In both we find constructions of enormous blocks of stone, triangular poniards of a special type, vases decorated with incised ornaments filled with a white substance. The pointed decoration of some Mycenæan vases recalls the concentric semi-circles engraved on the dolmen of Gavrinis and in a vase found in a dolmen near Quiberon. It may therefore be thought that tens of centuries before the great unity realized by the Roman conquest there existed another unity whose cause will always remain unknown. The most plausible conjecture is that the current of civilization which is called Pelasgic moved from the West to the East and not in the opposite direction as has been supposed.—*Revue Critique*, 1892, No. 47.

THE BURGUNDIAN SCHOOL OF SCULPTURE IN THE XV CENT.—M. Courajod has published (*Chron. des Arts*, 1892, Nos. 26, sqq) a lecture which he delivered in Dijon, on July 10, on the Burgundian School of the close of the xiv and of the xv century. He opposes himself to Mgr. Dehaisnes and others who would make the Burgundian School a mere offshoot of the Flemish School of Sluter, Van de Werve and others. M. Courajod grants the Flemish origin of Burgundian art, whose centre was Dijon, but contends that it put on a peculiar form at Dijon, at the close of the xiv century, and that it was this form that flourished so as to eclipse the parent school, and which alone was propagated through northern and central France. He asserts the decoration of the funerary chapel of the dukes of Burgundy at Dijon, the Carthusian monastery of Champmol, was during nearly a century, from 1383 to 1470, the mirror of all occidental sculpture beyond the Alps. All the great Flemish, Franco-Flemish and subordinate foreign schools shared in the work whose inspiration and direction was Burgundian. By its

magnificence all patrons of art and artists were hypnotized. It established a unity of style, which gave the tone to all French sculpture during the xv century. He quotes as proof the mourners of the tomb of Jean-sans-Peur which took sixty years to execute and was the work of three artists (Flemish, Spanish, of Avignon) but which was consistently a faithful copy of the monument of Philippe-le-Hardi. The same is the case with the famous monument of Jean de Berry at Bourges, ordered of Jean de Rupy, whose mourners were the work of Paul Mosselman and Etienne Bobillet. The same Burgundian influence is seen in the mausoleum of Philibert at Brou.

Mgr. Dehaisnes has answered M. Courajod in a succeeding number of the *Chron. des Arts* (1892, No. 29), temperately and conclusively, it would seem. He demonstrates that the twenty principal sculptors of Sluter's school at Dijon were Flemish and denies the existence of any Burgundian school. He also shows that the principal works of sculpture executed in France until after the middle of the xv century show no influence from Dijon, but are the work mainly of Flemish artists.

CASTS OF FRENCH SCULPTURE FOR THE CHICAGO EXHIBITION.—The French commission for the Chicago Exhibition arranged with the *Commission des Monuments historiques* to exhibit at Chicago a series of casts of the finest works produced by French sculpture from the xii to the xix century. They have been made at an expense of over 100,000 francs, and by arrangement, we believe, with the committee on casts of the Metropolitan Museum, New York, this superb collection is to remain in America, and will form a part of the collection now being formed in New York.

AN ILLUMINATED HEBREW MANUSCRIPT.—Moïse Schwab publishes in the *Journal Asiatique* (Jan.-Feb., 1892,) a notice of an interesting Hebrew manuscript in the Bibliothèque Nationale in Paris (No. 1333). It is a *Haggada* or ritual for the evening of the Jewish Easter and is decorated almost on every page with illuminations as well as painted initial letters. Although ascribed by the catalogue to the xiii century, these miniatures belong to the close of the xiv or beginning of the xv century. This date is made certain by the details of the costume, the head-dresses, furniture, ornaments, etc. The subjects are mostly *genre* scenes which pass indoors. Each scene has a title and is described in verses. Many of them illustrate the various stages of the ceremonial of the day in a lively and familiar fashion, while many others give the early history of the Hebrews, and all are the work of an excellent artist, probably a southerner. The details of family life and customs, of games and tricks, of religious ceremonies, all form an

album which can scarcely be surpassed in its way by any other mediæval series.

JEAN GILLEMER AND TRISTAN L'ERMITE.—An interesting document has been discovered by M. Lecoy de la Marche and published in the *Revue de l'Art Chrétien* (1892, No. 5). It is the interrogatory of an obscure illuminator of manuscripts who was arrested and subjected to the question by Tristan l'Ermite, the notorious minister of justice and executioner of Louis XI. He was suspected of being a spy of the duc de Guyenne on account of a journey which he had made in that province in the exercise of his profession, was arrested and subjected to three interrogatories. These were reported verbatim in the document discovered, which is rare in itself, and also gives an unusual amount of information regarding the life and profession of the popular illuminators who, like the great artists of the period, had studios and scholars, travelled from city to city and worked and studied at Paris, in Flanders and in Italy. Jean Gillemmer drove a trade not only in illuminated hours but in charlatan receipts for the cure of varied ills: he is shown to have been extremely superstitious.

ORIGIN OF FRENCH SCULPTURE.—M. Courajod in opening his course of lectures this year at the École du Louvre has given an essay on the origin of French mediæval sculpture. He opposes himself to the theory that classic remains were the source of the revival in France, and concludes that the Merovingian and Carolingian sculptures show that Byzantine art had a large share of influence, and that its action was decisive on both decorative and figured sculpture in the x and xi centuries. The writer in the *Chron. des Arts* regards this as an entirely new thesis, but it has been broached before by a number of writers, notably by Viollet-le-Duc.—*Chron. des Arts*, 1892, No. 15.

INSTRUCTION IN THE HISTORY OF ART.—The ministry of Public Instruction has decided that the commissions preëxistingly instituted for the supervision of what is termed *Imagerie Scolaire* shall be united in a single consulting committee charged to prepare catalogues and collections of works of art, to be placed for use in lyceums and colleges, and other establishments of Public Instruction. Their duties will be:

(1) To draw up, in harmony with the existing programmes, a methodical list of publications, documents, prints, photographs, casts, etc., which are suitable for illustration in the teaching of the history of art and for giving to students the most essential artistic notions.

(2) To examine requests for the creation of collections suited to the different grades of instruction.

(3) To guide by advice and direction the heads and professors of institutions desirous of supplementing instructions by auxiliary means,

such as visits to museums, lantern lectures, temporary exhibitions, circulating collections.

The members of the committee are thirty-one, chosen from the most eminent men in France, both practical artists, historians of art, directors of museums and heads of public instruction.—*Chron. des Arts*, 1892, No. 15.

THE DIRECTION OF PUBLIC MONUMENTS.—The minister of Public Instruction has promulgated a decree reorganizing the service of Historic Monuments. In future the architects in charge of the monuments will be selected by competition, according to Civil Service methods, as vacancies take place. Only those architects are admitted to compete who have been recognized as capable by the committee. Of all the government architectural organizations that of Historic Monuments was the only one that had hitherto retained complete independence. It had a separate budget; it decided the work that was to be done; it selected the architects to be placed in charge of it, and, from habit, chose them from among its own members. This state of things was regarded as abnormal. The new decree is not retroactive.—*Chron. des Arts*, 1892, No. 6.

RENAISSANCE TAPESTRY.—A *mandement* of Francis I, dated June 19, 1539, recently published, shows that he had paid to "Girard Laurens et Guillaume Torcheux, maistres tapisseries de la ville de Paris," the sum of 1.632 livres, 2 sols and 6 deniers tournois for a certain amount of tapestry in 35 pieces: "pour la quantité de 296 aulnes trois quars de tapisserie de haulte lisse, semée de fleurs de liz, en trente-cinq pièces, par eulx livrée a feu nostre amé et féal chancelier de France Anthoine Du Bourg, etc." Further, the payment to "Girard Josse et Jehan Labru, painctres, demourans a Paris" of 25 l. 10 s. t. "pour plusieurs patrons, de diverses sortes, largeurs et haulteurs, qu'ils ont faitz, en toile, de ladicte tapisserie. Further, to "Jehan Le Pelletier, aussi tapissier," 46 l. t. pour avoir garni lesdictes trente-cinq pièces de tapisserie.

The text of the specifications and contract for these hangings, which is extremely detailed, complete a document which is very interesting for the history of tapestry of *haute lisse* in Paris under Francis I. The colours and designs and measurements, down to the smallest details, are carefully specified. This document is dated March 18, 1536 (old style). In it the artists Guillaume Tacheux (Trocheux or Torcheux) and Girard Laurens are called "maistres tappissiers de haulte lisse en ceste ville de Paris."—*Chron. des Arts*, 1892, No. 9.

AMIENS.—**THE SCULPTOR JACQUES HAGG.**—The historians of Amiens and recently Mgr. Dehaisnes (*Rev. Art Chron.*, 1889-90,) have published

information about this artist, who must have been one of the principal *imagiers* of Amiens during the second half of the xv century, and executed for the city gates two large statues of St. Michael (1464) and St. Firmin (1489). A document published in the *Chron. des Arts* (1892, No. 22,) shows that he was imprisoned for sweating coin, but on account of his otherwise good reputation King Louis XI granted him a free pardon. This was in 1481. The document is the royal letter.—*Chron. des Arts*, 1892, No. 22.

AURILLAC.—An urn full of gold pieces of the xv and xvi centuries has been found in the foundations of a house belonging to M. Poignet. Some are Spanish, some Italian; others, with the effigies of Charles IX and Henry III are like new. Their value surpasses a hundred thousand francs.—*Chron. des Arts*, 1892, No. 9.

CAHORS.—**A GALLO-ROMAN HOUSE.**—In digging for the foundations of a structure which the Soeurs de la Miséricorde are erecting, there were found the ruins of a large Gallo-Roman house, destroyed by fire at the time of the sack of Cahors by the soldiers of Theodebert in the vi century. Three halls were paved with Mosaics; the walls still bear traces of fresco paintings. Fragments of bronze, marble and terracotta were found together with imperial coins.—*Chron. des Arts*, 1892, No. 22.

DIJON.—The archives of the city of Dijon, and in particular the petitions for a diminution of taxes addressed by the inhabitants from the close of the xiv century on, have furnished a great deal of information regarding the artists who flourished in Dijon during the xv century. M. Chabeuf has published two papers full of such documents in the *Mém. Soc. bourg. de geog. et d'hist.*, t. vi, and in the *Mem. de l'Acad. de Dijon*, t. ii. M. Vallée, the archivist, has also discovered the following. In regard to the famous sculptor Antoine le Moiturier, no trace of his residence in Dijon had been found posterior to 1494 or 1495. A document of 1497 now shows that at that time he had been for two years residing in Paris. It remains for the archives of Paris to show traces of his residence and activity there. A series of documents relates to the famous goldsmith and engraver Jean Duvet, who lived in the xvi century and is known as "le maître à la Licorne." They showed that he lived at Dijon for many years, if he was not born there.—*Chron. des Arts*, 1892, No. 20.

EVREUX.—**A MILITARY TREASURY.**—In August, 1890, some workmen engaged in digging for the foundation of a new government building in the city of Evreux came upon a great quantity of coins. The site of the excavations is that of the ancient castle of the dukes of Bouillon

which was erected upon some Gallo-Roman remains. The entire mass of coins weighed 340 kilograms. It comprised ten blocks of varying dimensions, the largest weighing 68 kilograms. The coins had been soldered together in these blocks by the action of special acids which, coming in contact with the metals composing the coins, furnished the solder and formed the agglomeration. A number of isolated pieces were found to weigh about 3 grams. The entire number of coins amounted to nearly 110,000. Of these some 5,000 have been subjected to a cleaning process by means of special liquids. It was possible to decipher and classify 4,400, and they were put on exhibition in the Museum of Evreux. The classification shows the following types: those of Vespasian, Marcus Aurelius, Philip the younger, Hostilian, Trebonianus Gallus, Volusian, Æmilianus, Valerian the elder, Marinianus, Gallienus, Saloninus, Salonina, Valerian the younger, Postumus, Lelianus, Victorian the elder, Marius, Tetricus the elder, Tetricus the younger, Claudius Gothicus, Quintillus, Aurelian, Severinus, Tacitus, Florianus, Probus. It is conjectured that the coins were part of a Roman military treasury, left in the Roman camp which was surprised by the barbarians. This must have taken place early in the reign of the Emperor Probus, 276–282, for the latest coins belong to the first years of this reign.—*Revue Numismatique*, 1892, p. 7.

FOUGÈRES.—The city of Fougères has purchased the historic castle of this city which belongs to the heirs of Baron de Pommereul, for the sum of 80,000 francs, the State contributing half this sum. It is in a good state of preservation. It was built in 1173, continued in the XIII century and partly rebuilt in the XV century. The State intends to restore it.—*Chron. des Arts*, 1892, No. 10.

GANNES.—A ROMAN CITY.—M. Magoy, who is in charge of the works on the canal of Briare, has discovered important remains of the Roman city of Gannes, situated on the borders of the Loire, between Châtillon-sur-Loire and Beaulieu. The canal passes clear through the ancient site. Architectural ruins, implements, jewelry, coins and pottery have come to light. The ruins were to be removed from the bed of the canal early in 1893.—*Chron. des Arts*, 1892, No. 14.

LYON.—In 1797 the Ch. of S. Etienne was demolished. Its substructures have recently been uncovered and several interesting pieces of sculpture found which had been buried at the time of the destruction. Among them is a sepulchral reclining statue of painted stone representing a knight in armour with a dagger in his side.—*Chron. des Arts*, 1892, No. 30.

MONT SAINT MICHEL.—The *Commission des Monuments Historiques* has decided to restore the Romanesque central tower of the Mont-Saint-Michel. It has long been held up merely by wooden stays. It will be necessary to reconstruct the four piers of the transept and the arches supporting the tower. The present upper story of the tower was added in the xvii century: it will be replaced by one in harmony with the Romanesque style, crowned by a pyramidal roof. The restoration involves the reconstruction of the adjacent parts of the nave and choir. The work is to last four years.—*Chron. des Arts*, 1892, No. 28.

NARBONNE.—There has recently been found at Narbonne, on the area of the ancient forum, the pedestal of a statue bearing the name of a certain L. Aponius Chaereas, augur and quaestor of Narbonne, who is further described as having received the decorations of aedile of that town, and also those of aedile, duumvir, flamen, and of augustalitas of Syracuse, Palermo, Termini, and other sea-board towns in Sicily. The lettering of the inscription seems to be of the beginning of the ii century, A. D., when Narbonne was the principal centre of maritime trade for Southern Gaul. Chaereas, therefore, was probably a merchant who had dealings with Sicily.—*Academy*, April 23.

ORANGE.—The minister of Public Instruction and Fine Arts has assigned the sum of 40,000 francs for the restoration of the ancient theatre of Orange. The work has been assigned to M. Formigé, and is to be confined to the renewal of the steps and the sustaining vaults.—*Chron. des Arts*, 1892, No. 7.

PARIS.—LOUVRE.—WORK ON THE BUILDINGS.—The Higher Commission of Civil Buildings and National Palaces had been requested by the ministers of Public Works and Public Instruction to report on the work to be done at the Louvre and Tuileries to ensure their preservation and to allow for a proper development of the museum. The report was made by Senator Bradnox. It is divided into two categories: internal and external work. All the external work recommended is necessary. Among the necessary external expenses are: the heating of the Egyptian department where several important steles have already been destroyed by dampness; also the museum of the Renaissance and of modern sculpture should be heated, and the latter enlarged by the addition of the halls devoted now to prints. A hall must be finished in which to place the antiquities of Algeria and Tunisia, which have been moulding in store houses for over ten years. The former imperial *mandé* should be transformed into an exhibition room. Among the works called for in the future are: (1) the addition to the museum

of the *Salle des États*, for paintings, which would have cost at least 468,000 francs, and then (2) the addition of the *Pavillon de Flore* and the halls under the *Salle des États*, at an expense of 700,000 francs. Total for works of the future, 1,168,000 francs; for necessary works, 1,138,000; for urgent works, 481,000. General total, 2,787,000. It was decided to ask on the budget of 1893 for a credit, the first of a yearly allowance, for urgent works, which would include the beginning of the transformation of the *Salle des États*.

The ministers promised to ask for a special credit for urgent works and for a credit of 300,000 on the budget of 1893, which would be but the first of a series of annual subventions.—*Chron. des Arts*, 1892, No. 11.

Nearly all the apartments hitherto used for offices of public administration are to be given up to the museum. Such is the wing extending from the *Pavillon des États* to the *Escalier de Flore*. None but the apartments of the prefect and his chef de cabinet will be retained.—*Chron. des Arts*, 1892, No. 21.

HISTORIC PLACARDS.—A most interesting series of placards has been placed in all the halls of the Louvre. In each hall the inscription recalls the historical facts that have happened in it, the illustrious persons who have dwelt in it and the artists who have decorated it. They contain in fact a series of biographies which have often necessitated long research. The entire series reconstitutes the history of the Louvre which was for so many centuries the centre of affairs in France and with which all the great historic actors were connected. The director of the national museums, M. Kaempfen, is the author of the entire series.—*Chron. des Arts*, 1892, Nos. 7, 19, etc.

CLASSIC ANTIQUITIES.—An archaic Greek head has been recently placed on exhibition in the hall of Pheidias. It is beardless and is of a style similar to the archaic figures of the Acropolis.—*Chron. des Arts*, 1892, No. 28.

The following also deserve mention :

A decree of patronage dated 257 A. D. on a bronze plaque found at Beneventum : given by the duc de Talleyrand.

Five antique glass objects found at Saïda (Syria), have been given by M. Durighello. They are finely preserved.

Three Greek inscriptions, given by the French School at Athens.—*Chron. des Arts*, 1892, No. 11.

ORIENTAL ANTIQUITIES.—Two Japanese statues have been added to the Louvre by purchase from Mr. Bing. They are seated, or rather cross-legged, figures of wood, with broad draperies and fine decorative effect. One of them dates from the beginning of the XVI century,

and represent Tokiyori, a famous statesman, still renowned in Japan for his sense of justice. The second figure, of more supple but less powerful execution, represents the Buddhist priest Reijoken, who lived in the province of Owari about 900 years ago.—*Chron. des Arts*, 1892, No. 6.

Dr. Fouquet, who has been excavating for a number of years in the neighbourhood of Cairo, has given to the Louvre his entire collection of 800 objects. It has been arranged in the former Hall of the Bronzes, in which the nucleus of Oriental faïences already in the museum had been placed. There is a series of ancient glass (Roman), of Mediæval (Arabic) and Venetian glass, which was imported into Egypt in the xv and xvi centuries; inscribed glass weights; ancient and Coptic ceramics; Arabic pottery, illustrating all the processes employed; a series of Coptic and Byzantine sculptures, and another of enamels.

The hall in which the collection is placed is to be reserved for Oriental antiquities of this class.—*Chron. des Arts*, 1892, No. 7.

MEDIÆVAL ANTIQUITIES.—M. Gerspach, director of the Gobelins and Mosaic manufactory, has given a Venetian mosaic of the xii century, representing a youthful female head of decidedly Oriental character.—*Chron. des Arts*, 1892, No. 16.

The museum is about to receive a mosaic found at Sainte-Colombe-lès-Vienne. The subjects represented in it are the labors of the field, which are accompanied by four allegories of the seasons. A broad frieze surrounds the entire composition.—*Chron. des Arts*, 1892, No. 22.

The Museum has purchased four carved capitals found in demolishing a house in the Impasse des Provençaux, behind Saint-Germain-l'Auxerrois.—*Chron. des Arts*, 1892, No. 23.

PAINTINGS.—A recent and important addition has been made to the small number of paintings by the early French masters. It is a panel representing the Virgin and Child, attributed to the xv century. It was found at Nantes, in Brittany, and was probably painted in France, under Flemish influence.—*Chron. des Arts*, 1892, No. 8.

RENAISSANCE.—A bronze equestrian statuette, with fine patina, from England, somewhat worn but entire. The broad-chested horse carries a small rider in dress armor, holding the reins in his left and in his right a mace which rests on his shoulder. The face, though partly hidden by a boldly-projecting helmet, is a good portrait of Giovanni Francesco II di Gonzaga, Lord of Mantua.—*Chron. des Arts*, 1892, No. 18.

CABINET DES MEDAILLES.—GREEK COINS.—A number of Greek coins recently acquired by the Cabinet des Medailles, have been classified as far as possible and described by M. Babelon. Many of them are

monuments of great historic interest and present a great variety of subjects as well as remarkable beauty of execution. The finest coin described, is a stater of electrum, of the most primitive style. It bears the figure of a crouching female greyhound on one side, on the other, five hollow squares, forming a cross, on each of which is a different symbol in relief. The place of this coin must be fixed among the earliest specimens of electrum coins known: from its elongated form, from the disposition of the cross and its height, the stater would seem to belong to the primitive time of the Kings of Lydia, before Cræsus, at an epoch shortly after the invention of coins in Asia Minor. Then follow two hemi-hectes of Kyzikos, in electrum. The first with an anquipedes giant, holding a long olive branch; the second with a beautifully executed head of Akteon; 4) a double-stater of Philip of Macedon, having on one side the head of Apollo, on the other a female figure in a *biga* and below, a five-pronged fork. This specimen shows the influence of Greek art upon Macedonian artists: the work of barbarians manifests itself in many ways. Next we have a magnificent silver piece (5) a tetra-drachma of Mithridates the Great, upon which figures a large head of the King of Pontus, modelled with surprising intensity of expression. Then follows (6) an uncertain coin, doubtfully assigned to Cyrenaica, bearing the figure of a bunch of grapes, the principal type of the coins of the islands of the Ægean. 7) a didrachma from Cos, with the head of the youthful Herakles in full face. This type is much more rare than that in profile. 8,) 9,) and 10) are coins of Melos, having on one side a similar design, that of a pomegranite, and on the reverse, respectively, a kantharos, a spear head and an eagle. These three coins were struck in the course of the 14th century. The next 11) is a very rare coin, a drachma of Nisyros, with the head of Apollo and the Rhodian rose. Then follow 12) a Cymeian coin, with the head of an amazon and a bridled horse, of a style much older than the ordinary coin of Cyme, 13) a coin of Abydos, bearing a bust of Artemis and an eagle flapping its wings, 14) a bronze piece from Hyllarima, with the draped bust of a woman and a figure in a quadriga, 15) a coin of Liocharax, on which figures a bust of Geta, and, on the reverse, Tyche holding the horn of plenty. Another example of the same coin is in the collection of M. Loebbecke at Brunswick, 16) is a beautiful example of the coins of Tarsus with the head of Antenor. 17) is a coin of Marcus Aurelius from Abyra and Hierapolis, with a bust of the emperor, and on the reverse the figures of Demeter and Apollo Kitharædos, with hands joined. (18.) A coin from Dionysopolis bears the laurel-crowned bust of Septimus Severus, on the reverse, Dionysos enthroned. This piece is particu-

larly valuable on account of the variety of coins of Dionysopolis. 19) is a coin from Tralles, bearing the head of a veiled woman and a table on which stand a crown of feaves and an urn, below the table is a vase. The female head resembles Tranquillina, which would permit us to assign the coin to the reign of Gordian.—*Revue Numismatique*, 1892, p. 105.

TROCADERO.—The museum of comparative architecture at the Trocadero has received an important collection of photographs of historic monuments of the Departments of Sarthe, Corrèze and Charente.—*Chron. des Arts*, 1892, No. 6.

SEVRES MUSEUM.—**SIAMESE POTTERY.**—M. Fournereau has brought back from the mission to Siam, on which he was sent by the Ministry of Public Instruction and Fine Arts, a collection of pottery which he discovered on the site of the ancient furnaces of Sàng-Kâlòk. These furnaces are known to have been destroyed in the XIII century. The collection is extremely important for the history of Oriental ceramics, for it discloses the existence of an industry very far advanced and in possession of perfect processes of manufacture and decoration. Some of the pieces show even high artistic qualities, especially a head of Buddha in stone-ware.

FRENCH TILES.—M. Emile Taté has sent an interesting series of glazed tiles, .125 net square, dating from the close of the XV century, from the old abbey of the "Prémontrés" at Braisne-sur-Vesle (Aisne). Fourteen of these tiles represent figures and animals in a stag hunt, done in red silhouette, on a ground of yellow *engobe*.—*Chron. des Arts*, 1892, No. 33.

ECOLE DES BEAUX-ARTS.—An important step for the study of French Art has been taken through the creation at the Ecole des Beaux-Arts, of a course of the History of French Architecture in the Middle Ages and the Renaissance. It will be a great help in the education of the young students of architecture who desire to enter the service of historic monuments. M. Paul Boeswillwald, inspector of historic monuments, has been appointed to this chair.—*Chron. des Arts*, 1892, Nos. 6, 9.

MUSÉE GUIMET.—**EXHIBITION BY M. DE MORGAN.**—On September 16, an exhibition was opened at the Musée Guimet, of the results of M. de Morgan's expedition. The archaeological collections were accompanied by detailed maps and photographs. These collections extend over a very long period, from the stone age, represented by admirable arrow-heads, down to Persian enamelled work of the XVI century. They include some superb specimens of the bronze age, from the necropoli of the Linkoran.—*Chron. des Arts*, 1892, No. 34.

SALES OF COLLECTIONS.—THE VAN BRANTEGHEM SALE.—The sale of the famous Van Brauteghem collection in July, 1892, brought into the market a magnificent series of Greek vases, many of them signed, and all well known to archæologists. Not less important were the terracotta figures from Tanagra and elsewhere. All brought good prices and were disputed by the museums of Berlin, St. Petersburg, the Louvre, etc.—*Chron. des Arts*, Nos. 25, 26, 28.

SALE OF RENAISSANCE MEDALS, ETC.—In May took place the sale of a private collection of medals, plaquettes, jewelry, etc., which contained fine examples of Renaissance work, including many of the xv century. The pieces by Pisanello were G. F. di Gonzaga (1394–1444); Alfonso of Aragon (1494–1548); F. M. Visconti (1391–1447). Amadeo of Milan is represented by a Borso d'Este (1413–71); A. Marescotti by a bust of Galeazzo Marescotti (1407–1503); Giov. Boldi by a bust of Maserano; Enzo by a bust of Costanzo Sforza of Pesaro (1448–83). Sperandio by a Sigismondo d'Este (1433–1507), by a Nic. Malvezzi (d. 1481), by a Pisciano de Prisciani. The finest plaquette was by Andrea Brissco, called Biccio, representing St. George and the Dragon.—*Chron. des Arts*, 1892, No. 28.

SALE OF THE LECLANCHÉ COLLECTION.—In May the Leclanché collection was sold in Paris. It contained many works of the Italian Renaissance, both sculptures and paintings. We give the attributions of the catalogue in citing the following pieces: *Paintings*—Virgin of the Italian School of xiv century (No. 40); Virgin and Child of the Sienese School of xiv century (No. 38); Virgin and child of Florentine School of xv century (No. 48); "Fidelity," of do. (No. 47); Holy Family of do. (No. 46); Bust of Youth of Milanese School (No. 45); Holy Family by Botticelli (No. 3); Bust of Virgin by Ghirlandaio (No. 13); Four Angels by Gozzoli; a fine Flippino Lippi, "Esther and Ahashuerus"; a Portrait of Pinturricchio, attributed to Raphael. The Filippino Lippi was bought by the Duc d'Aumale for his Chantilly collection, for 82,000 francs. The *sculptures* were: A statuette of the infant Christ, blessing, attributed to Mino da Fiesole (No. 58); a decorative vase, attributed to Benedetto da Majano (No. 59); a half figure of the Virgin holding the Child, of Florentine School, end xv century (No. 60).—*Chron. des Arts*, Nos. 23, 24, 25.

MEDIAEVAL ANTIQUITIES.—On the north slope of the butte Montmartre, some antiquities have been discovered at a depth of ten metres. A part of a tombstone, perhaps of the Romanesque period, with the effigy of a man in armor, with hands clasped and with fleurs-de-lis decoration. On this site there existed a convent founded in the xii century, by Alix, wife of Louis-le-Gros. Two tin vases were also

found. One has handles ending in horned human heads and springing also from smaller heads. The second vase has a cover on which is engraved the figure of a bishop blessing: it is of the kind that was anciently used to contain water or wine in religious fraternities.—*Chron. des Arts, No. 19.*

PERIGUEUX.—GREEK MOSAIC.—During 1891 a mosaic was found in the neighborhood of Perigueux. It has been purchased for the museum of the city. According to the director of the museum, it is in pure arebaic Greek style, consisting almost entirely of geometric patterns, including rosettes.—*Chron. des Art, 1892, Ne. 24.*

TOULOUSE.—A NEW MUSEUM.—The historic building called “College Saint-Raymond,” has been turned into a “Museum of Ancient and Exotic Decorative Art.” It has lately been opened. The antiquities belong to the Egyptian, Greek, Gallo-Roman and Renaissance periods, and are well arranged and for the first time properly exhibited.—*Chron. des Arts, 1892, No. 18.*

SPAIN.

ANCIENT COINS OF SPAIN.—One of the greatest numismatists of Spain, M. Campaner, has just published a new edition of his: *Apuntes para les formacion de un Catalogo Numismatico Español*, published in 1857, under the title of: *Indicador Manuel de la Numismatica Española*. It is in two parts: the first treats of the ancient coins of Spain, the second of the modern. The antique coinage divides into three grand divisions:

I. Coins issued on the peninsula from the Greek colonization to the reign of Caligula.

- 1.) Coins with Greek and with Græco-Iberian inscriptions.
- 2.) Anonymous coins of Carthaginean governors or viceroys of the family of Barca in Spain.
- 3.) Coins with Phoenician characters.
- 4.) Coins with Libyco-Phoenician characters.
- 5.) Coins with Iberian characters.
- 6.) Hispano-Latin and bilingual coins.

II. Roman coins, from the invasion of the Romans to their total expulsion from the peninsula under Heraclius.

III. Coins struck in Spain during the domination of the Suevi and of the Visigoths.

- 1.) Coins of the Suevi.
- 2.) Coins of the Visigoths.

A most remarkable advance has been accomplished in the domain of Spanish numismatics, as is shown by a comparison of the two

editions of M. Campaner's work. This is particularly noticeable in the decipherment of Celtiberian inscriptions which are still far from yielding up their secret.—*Revue Numismatique*, 1892, p. 148.

GRÆCO-PHœNICIAN SCULPTURES.—M. Leon Heuzey, who has made a study of the original sculptures found in Spain, near Murcia, at a place called the "Hill of the Saints," recognizes the remains, here, of a Græco-Phœnician art which was naturalized by the ancient Iberians. He thought research on the spot necessary to clear the question completely. M. Arthur Engel responded at once to his call, was charged with a mission in Spain, and began his work with great promise, for, through him, M. Heuzey was enabled to lay before the Academy numerous casts, besides original fragments, heads and trunks of statues much mutilated, but showing workmanship more rustic than that of the Cypriote sculpture, and a local character strongly marked, giving curious representations of the odd costumes of the people, particularly of the women. It adds to the interest in these discoveries that they were not all made on the original site of excavation, but at other points quite remote, as at Monte Allegre and Albacate. At the latter place M. Engel found a curious human-headed bull, in the description of which M. Heuzey points out various details of technique recalling the monuments of Chaldea and Persia. He believes that, if the archæologists interested in Iberian antiquities would direct their research to this region, they would discover much material bearing upon that demi-civilization which preceded the Roman colonization in Spain.—*L'Ami des Monuments*, 1892, p. 121.

ALMEIRA (NEAR).—DISCOVERY OF A ROMAN CITY.—The vice-consul of France at Almeida reports to the *Acad. des Inscr.* that at a place between the villages of Agua Dulce and Roquetas, about 16 kilometres from Almeida, the discovery has been made of the ruins of a Roman city, whose frontage extends over a length of two kilometres. The local archæologists are not in accord in the real name of this city; some believing it to be Tuarraniana, others Virgi.—*Chron. des Arts*, 1892, No. 16.

MADRID.—RETROSPECTIVE EXHIBITION.—In celebrating the centenary of the discovery of America, the Spanish government has organized a retrospective exhibition in the new Palace of the Arts, constructed at a cost of about twenty-two millions of francs, which is to contain the National Library, Archæological Museum, Ethnological Museum, etc.

The Retrospective Exhibition is the first of such importance in Spain. For the first time the Cathedral and other church treasures have been opened up, and their superb and historic works of art shown to the public. To these are added the Crown collections, the

principal objects of the Archæological Museum, of the public libraries of Madrid and the other main cities, and selections from private collections.

It is especially remarkable for the large number of old paintings of the primitive schools of Castille and Aragon, derived in great part from the Early Flemish School, for its tapestries and embroideries, its illuminated manuscripts and early block wood cuts. It is singular that the churches have sent but few ivories and works in precious metals. Among the Court collections are to be noted from the palace of Madrid some superb Flemish tapestries and gold-work, from the convent at Las Huelgas at Burgos, the great Arab standard taken at the battle of Las Navas de Toloso, and the gold cross of the kings. From the store-houses of the Escorial come some almost unknown superb paintings; a triptych by Jerome Bosch and a magnificent Crucifixion by Rogier Van der Weyden.—*Chron. des Arts*, 1892, No. 34.

A. L. FROTHINGHAM, JR.